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John C. Freund

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EARLY NEW YORK PIONEERS IN MUSIC

*From the Reminiscences of a Contemporary—Musical Conditions in New York Forty Years Ago—
William Steinway the Patron of All Worthy Musical Enterprises—The German Piano Houses in
the Front in Past Years—Stories and Anecdotes of Days That Are Gone*

[The following interview with John C. Freund, Editor of "Musical America" and "The Music Trades," appeared in the Sunday edition of the "New York Staats-Zeitung" of November 30th. It is reproduced in translated form.—Publishers' Note.]

NOTHING is more interesting than to talk about past times and the wonderful progress that this country has made in music, with John C. Freund, the worthy champion of musical progress in the United States, and the editor-in-chief of the two leading musical periodicals, *MUSICAL AMERICA* and *The Music Trades*. He has witnessed and taken part in the growth of musical culture, and especially of the musical industries to their present splendid position during the last 40 years.

He was found in his fine artistic sanctum, surrounded by the autographed portraits

William Steinway and explained his plans. Mr. Steinway replied with the classic words:

"I guess there is a screw loose in your head. In our business there are not six houses who are capable of supporting your undertaking."

This opinion, however, did not prevent Mr. Steinway, after Mr. Freund had started him, both in word and deed. To-day the journals over which Mr. Freund presides constitute the firm pillars which sustain not only the musical industries, but the musical world of this country. People would be astonished if they had any idea of the extent of the business of these journals and the enormous sums involved.

"Now," said Mr. Freund, becoming reminiscent, "it is not generally known how much we owe of our musical uplift and of our musical progress and culture to the old-time piano makers, the majority of whom were Germans, who often gave up money to help artists, singers, players, music teachers, conservatories and even opera companies, sometimes when they barely knew how they were going to meet their own payrolls. Let me speak of the New Yorkers first."

"If we go back over a generation, to the time when there were no subways in New York, no street cars, no elevated railroads; when it took nearly two days to go from New York to Chicago; when a trip to Boston was considered quite an event—what will we find? What had we then in the way of music?"

"In those days Steinway Hall, New York, was the real center of the musical activities of New York City and from that center there radiated over the country, through the agents of the Steinway house, the majority of whom had been musicians and music teachers, an influence which never can be overestimated."

"Here the leading concerts were given. Here not only pianists but singers of world-wide renown appeared. Here were given the great symphony concerts over which Theodore Thomas presided, for neither Carnegie Hall, nor Chickering Hall, nor Mendelssohn Hall was at that time in existence."

"It was to the enterprise of the Steinways in those days that we owe the fact that Rubinstein and other great artists visited us, just as we owed them in later years the fact that Paderewski came over here season after season. Had it not been for the support of the Steinways and the great interest taken personally by them Theodore Thomas's concerts could never have been continued. Indeed, as we know, when the Steinways thought that others should carry the burden they had maintained for years Theodore Thomas was compelled to go to Chicago, where he carried on his great work as a musical conductor and musical educator."

"By the bye, let me say that among those who heartily co-operated with the late William Steinway, who in all matters relating to the musical profession was the soul of generosity, was the then editor of the *New Yorker Staats-Zeitung*, Oswald

Ottendorfer. They worked together."

"At that time musical criticism in New York was not by any means what it is to-day, of which by the bye, I can give you a very illuminating example."

"Some of the leading daily papers had no regular musical critic. Any reporter who was not busy was considered good enough to go and report a concert, so that it happened that on one occasion the representative of a prominent New York daily

paper went to a concert at Steinway Hall at which a leading prima donna, with a large orchestra, and also a prominent pianist appeared; there was also a chorus. The reporter stayed about fifteen minutes, and as he went out picked up a program from the top of a heap on the radiator. Then he adjourned to Lichow's across the road, and there we found him later writing away by the side of a big seidel of beer—for in those days there were no shorthand writers and stenographers to take down what one dictated."

"The next day we read his column and a quarter of criticism. He found fault with some of the tempi of the conductor. He praised the prima donna, but demurred as to the selection of some of her pieces. He criticised a cellist and told him that he had not sufficiently mastered an intricate cadenza which he had attempted, and he wound up with a very serious indictment of the chorus, which he said had not been sufficiently rehearsed. The only trouble with this criticism, which was most illuminating, was that the gentleman in going out had picked up the program of a concert which was to be given the following week. You can imagine the result. However, with true Irish good fortune he alighted on his feet, and while he lost his job on that particular paper he became the editor of a leading journal up the State and lived happily ever afterward."

"Now contrast such a situation with the conditions as they are to-day, where there is not a paper of standing, whether daily or weekly, which has not on its staff a music critic of experience and ability."

"In those days the main interest centered about the great pianist, or pianists, who would come over in a season, in choral and oratorio work, and notably in the orchestral performances of the symphonies. Opera was not well patronized and was a most hazardous undertaking."

"I can recall when the late Col. J. H. Mapleson was the principal impresario, when he was here with a troupe at the head of which was Adelina Patti, when opera was being given at the Academy of Music, before the Metropolitan was built, that on one occasion there were rumors that there was financial trouble. I went to the Academy of Music and found the Colonel in his little office. He was gazing meditatively down Irving place. I said to him:

"Colonel, is there going to be opera to-night?"

"Without turning he said: 'My boy, there will be—if William H. Vanderbilt comes along with a check.'

"Another bright amusing incident that I

recall, which was characteristic of operatic affairs at the time I speak of, happened during a performance of 'Lucia,' in which appeared Etelka Gerster, a great popular favorite, on account of the limpid purity of her voice, her fine, artistic sense and her personal charm."

"Scarcely had she begun the 'Mad Scene' when a stentorian snore in the middle of the parquet broke forth, repeated by a whistle, followed by another snore—and so it went on."

"People looked around astonished. As nobody seemed inclined to disturb the snorer, I beckoned to an usher, who stood near me, and begged him to wake the sleeper."

"Wake him!" said the usher. 'I wouldn't dare do it—it might cost me my job.'

"Why?" asked I.

"Why?" said he. 'Don't you know that that's William H. Vanderbilt? Do you think any of us would dare wake him?'

"So Etelka Gerster sang the 'Mad Scene' in 'Lucia' to a trombone obbligato by William H. Vanderbilt."

"Contrast that situation with the million and more of advance subscription for the Metropolitan to-day and the crowds going to hear opera at the Century Opera House!"



William Steinway



Albert Weber

C. Frank Chickering

of distinguished artists and prominent members of the musical industries.

He is an imposing old gentleman, with the noble head of a patriarch. He speaks to you with a kindly smile all the time, which gives way, at times, to a most impulsive impressiveness. Reminiscences pour from him, he is so full of animation. He speaks with such impressiveness that it is scarcely fair to use the word "old" with respect to him.

I had not seen him in some years, and so I was astonished at the large number of rooms through which I had to pass to reach him, and which were full of editors, reporters and clerks. To-day the papers which he conducts have bureaus in New York, Boston, Chicago, Philadelphia, St. Louis, San Francisco, Cincinnati; also in Paris, Berlin, Vienna and Milan, besides some three hundred correspondents, most of whom are the musical editors of important daily and weekly papers.

John C. Freund was the first who had the courage to start, in New York, as far back as 1872, a paper in English devoted exclusively to music. The outlook was not very promising, for when he called on the late

"Another reminiscence that I have of those times of long ago is of the bitter fight between the houses of Steinway and Chickering at the great international exhibition in Paris in the time of Napoleon III. This contest was memorable not alone because it concerned itself over awards of juries and decorations in the shape of the gold medal, which the Steinways, by the bye, secured, and of the Cross of the Legion of Honor, which was secured by C. Frank Chickering, representative of Chickering & Sons, but because it was the scene of the last battle fought out between the old system of piano construction, known as the 'flat scale,' and the new system of piano construction originated and improved by the Germans, known as the 'overstrung' system. As we know, the overstrung system finally won out, though not only at the time, but even since, there have been many musicians and experts who clung to the conviction that what the piano gained in power and musical expression by the overstrung system was gained at the cost of musical quality and tone. But this system

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is to-day in general use and adoption even by the eminent Chickering concern.

"I remember on one occasion going over the old scrapbooks of the Chickering house with the late C. Frank Chickering and being intensely interested as well as entertained by some of the articles and pictures which appeared in the various Paris papers, some of which fought the Chickering side and others of which took up the Steinway issue.

"I remember particularly in one of the French papers, which was devoted to the Chickering side of the controversy, that they had a cartoon representing a large salon, in which an artist was performing on an overstrung American piano. That was one cartoon.

"The next cartoon showed the overstrung piano exploding, the salon wrecked, while the audience was being hurled out of the windows and through the doors by the force of the explosion. That will give you some



Ernst J. Knabe

idea of how the old piano makers used to fight. But they always maintained a certain dignity, and thought more of artistic recognition than of mere money making, as did their principal agents, a particular feature of the piano industry which continued for many a year, and which is largely responsible for the splendid basis on which the American piano industry was founded and built up. It is also largely responsible for the fact that it is generally recognized that our American pianos, and our American concert grands, especially, are superior to any and all similar instruments manufactured abroad. In fact the American system influenced scientific piano building all over the world.

"Among the struggles in which the piano makers of that time were interested was one which resulted in the establishment of the Oratorio Society and of the Symphony Society, by the late Dr. Leopold Damrosch, whose worthy successors we know to-day in the persons of Walter Damrosch and his brother, Frank Damrosch, the one a distinguished conductor and composer, the other a conductor and leading teacher. Both have rendered inestimable service to the cause of musical education, not alone in this city, but in this country.

"It was the backing of one of the Steinway's great competitors, Albert Weber, which enabled Dr. Leopold Damrosch and his fine orchestra to make the first trans-continental tour made by a symphony orchestra in this country.

"I recall meeting the late Dr. Leopold Damrosch in Providence, R. I., when he was on this trip, which city he was visiting for the first time, and I can very well remember his gentle, dignified bearded face, and his timid expression of anxiety as to the result of his tour, and whether the country was prepared to understand such music as he proposed to give.

"It was that tour, followed by later tours by the Theodore Thomas Orchestra, which laid the foundation for the wonderful musical uplift which has given us, to-day, a symphony orchestra in over ten of the principal cities of this country.

"The name of Albert Weber recalls to me one of the most energetic, enthusiastic, as well as enterprising men in the piano industry of the olden time. While he and William Steinway were great rivals in business, they always maintained a certain personal cordiality and used to have plenty of fun with one another, especially when they met at the Liederkranz.

"They had a memorable struggle over honors at the first centennial exposition in this country, which was held in Philadel-

phia in 1876. There were a number of judges who decided that they would mark the various pianos according to a certain standard. The highest number of possible points that could be obtained was ninety-six.

"For weeks a controversy was carried on between Mr. Weber and Mr. Steinway, and the daily papers took it up at great length, as to who had obtained the largest number of points out of this possible ninety-six, and this controversy was so cleverly written—I remember I wrote much of it myself—that the public became intensely interested, which, by the bye, was one of the striking abilities of those old piano men. They always managed to carry on their fights in such a way as to attract public attention and arouse public interest.

"While the Steinways centralized their efforts upon music in its orchestral form, as represented by Theodore Thomas, and on piano music as presented by the great pianists, whom they sometimes brought over from Europe, and also by the leading piano teachers and leading music schools, where the piano was an essential, Albert Weber concentrated his efforts upon cultivating the singers, especially the operatic artists, and, in that way, the Weber piano became known particularly among many of the great artists. So that these two houses may be said, each in its way, to have fostered music, though from distinctively different standpoints.

"At the same time, perhaps it is proper to say that many of the distinguished *prime donne* used the Steinway piano and endorsed it publicly.

"Among the notable incidents of those olden days, connected with Steinway Hall, I remember one particularly, which may be of interest, because it concerned that great, world-renowned artist, Adelina Patti.

"She had been under the management of the late Henry E. Abbey, whom old-timers remember as a prominent manager, especially in connection with John B. Schoeffel and Maurice Grau, when he ran several seasons of opera at the Metropolitan. It was this concern, you will remember, which brought Sarah Bernhardt and other dramatic artists of the first rank to this country.

"Abbey had been the manager of Patti, and was very successful with her. Her demands, however, were large, and consisted of a guaranteed number of concerts, for which she was to receive \$5,000 a concert invariably paid in advance before she sang. She became so inflated with her own success that she conceived the idea that it was no longer necessary to have a manager at all, and that all that was required would be for her to hire a hall, put up a sign after her arrival in New York, and the public would flock to hear her. So it came about that she broke with Abbey, hired Steinway Hall for several concerts, put a small announcement in the New York *Herald*, that she had arrived, and a couple of large billboards outside of Steinway Hall, and then confidently awaited the crowd.

"Vastly to her astonishment, not enough people came to hear her that night to pay for the rent of the hall and for the orchestra. This taught 'La Diva' a lesson. So she went back to Abbey, who was shrewd enough to welcome her with open arms, and the rest of her tour was as successful as it had ever been before.

"About ten years later than the period of which I am speaking two other piano firms rose to great distinction in New York City and played an important part in its musical development. The one was the house of Decker Bros., which, some years ago, went out of existence, on the death of the principal partners, after they had acquired a fortune. The other was that of Sohmer & Co., which still exists and occupies a very prominent and illustrious position in the industry, as well as with the musical public.

"The Deckers, through the activity of their Western agents, had a large influence in what is to-day called 'the Middle West.' They it was who were responsible for the transcontinental tour of Theodore Thomas with his orchestra and Julia Rive King, one of the greatest pianists this country ever produced, and a Cincinnati girl, who made a phenomenal success, which came as a climax to a career which was distinguished throughout by a noble conscientiousness and the highest type of musicianly excellence.

"I recall, with much interest, that John Jacob Decker, the active member of the concern for years, was one of the earliest and most sincere supporters of my early ventures in the field of musical journalism. He was, however, a good deal like all the piano makers of that time. Their activities ranged from their homes to their factories and their offices, and they did not see much of the outside world.

"On one occasion, when I came back from a trip to the West, and he asked me where I had been, I told him to Chicago. He said: 'Well, what are they doing in Chicago?'

"I replied: 'They are going to make pianos in Chicago.'

"That was, by the bye, at a time when there was no such thing as an upright piano made, and the industry was restricted to square pianos, mostly mahogany, and concert grands.

"When I told Mr. Decker that they were going to make pianos in Chicago, he exclaimed:

"What nonsense! Who would live in Chicago? By which he meant that pianos could only be made by Germans, and no German could or would live in Chicago.

"To-day single concerns in Chicago turn out over 10,000 pianos a year!

"Later on I told him that the days of the square piano were doomed, and that only



Hugo Sohmer

uprights would be made in the future. He also disbelieved this, though his house was soon after to make a very fine and successful upright instrument.

"It may be said, also, of the Decker house that they were most liberal in their attitude to musicians, many of whom owed their start as teachers in this city to them.

"Of the house of Sohmer, there is one matter which should be put in the record, namely, that in the years of their early struggles, while they were hard put to meet the tremendous demands made upon them by their increasing business and the new and splendid factory which they built over in Astoria, they nevertheless always found the means to assist any number of musicians and teachers in this city. More than one of our leading music schools owes its start to the generosity of Hugo Sohmer and his partners.

"They were also responsible for a considerable increase in musical interest in the city of Montreal, where the celebrated Sohmer Park was named after them, and where, as you know, the late M. Lavigne, the distinguished conductor, for years gave popular concerts of the highest class of music.

"Another house of noted distinction, about this time engaged in the general musical propaganda, that of Kranich & Bach, who, to-day, hold such an estimable position, and whose instruments have long ago attained national renown.

"Coincident with the activities of these various concerns of renown we must note the profound influence of two other houses—namely, Chickering & Sons, of Boston, and William Knabe & Co., of Baltimore. While the great influence exercised by the Chickering concern New England and parts of the West more than it did New York, at the same time they played a very important rôle in this city, particularly from the time and during the period of the existence of their beautiful Chickering Music Hall, which they built on Fifth avenue, at Eighteenth street, where there is, to-day, an apartment house.

"At this hall a notable series of symphony concerts were given under the direction of the late Gotthold Carlberg, and here it was that the two great pianists, Vladimir de Pachmann and Rafael Joseffy, made their sensational and memorable debuts in this country, though later on Mr. Joseffy went over to the Steinway camp.

"While the Chickering concern always had a strong following in New York, as I said, their influence was particularly powerful in Boston, through New England and the West.

"In Boston, in the period to which I allude, there was not much music outside of the Handel and Haydn Society. The Boston Symphony Orchestra had not yet been started, and opera was known only when some company from New York would venture there for a season of a couple of weeks.

"What the Chickering house meant in kindly, gracious and generous support of all kinds of musical endeavor, especially to the early music schools and the teachers, will never be known, for much that the Chickering concern did (the family was always of the highest distinction socially) was done *sub rosa*—nobody ever knew anything about it.

"C. Frank Chickering was, perhaps, one of the most skilled piano manufacturers the industry ever knew, and time and time again I have found him bending over his table drawing scales, in the room looking out on Fifth avenue, that he called particularly his own.

"He was irreconcilably opposed to the German element. He had no use for it, and I remember, on one occasion, when I came in, he straightened up from his drawing board and said:

"Well, Freund, what are those damned Dutchmen in Fourteenth street doing now?"

"He represented, with the old house of Boardman & Gray, in Albany, and others, the early English piano-making immigration, which preceded the German. Mr. Chickering was intensely proud of his old English and old American origin, and particularly sensitive with regard to the recognition of the fact that the introduction of the iron frame, which had so much to do with the development of the American piano industry, should be credited to his distinguished father and ancestor, Jonas Chickering, who, in a sense, was the founder and originator of the entire New England piano industry.

"One little incident which may be interesting will serve to give an idea of Mr. Chickering's character, as well as of conditions at the time. By the bye, there are few people who know that the expense to a piano house of sending out pianos, concert grands, on a tour, exclusive of the pianist, means, in a season, with the advertising, with the mechanics and tuners, and with the instruments that have to be kept going—for concert grands ready for the great artists are not to be found even in the large cities—an expenditure of at least \$30,000 to \$35,000. As some return for their enterprise in sending out pianos it was customary to put a large sign, carrying the piano manufacturer's name prominently displayed upon the side of the instrument.

"I can remember, on one occasion, de Pachmann coming upon the stage, when he was to play a Chickering piano. Seeing the sign, he rushed at it, tore it from the piano and executed a war dance upon it, and before the astonished audience, till he had smashed it to pieces with his heels.

"After the concert was over and de Pachmann's excitement had subsided, he met C. Frank Chickering, who was a gentleman of the old school, and did not refer to the incident. De Pachmann did, and told Mr. Chickering that he would not carry a piano advertisement on his back.

"No," said Mr. Chickering, 'you were quite right. I have often thought that people should recognize the tone of the Chickering piano without any advertising whatever—especially when it is played by such an artist as you are, de Pachmann.'

"Upon which de Pachmann bowed profoundly at the compliment—though, perhaps, he would not have been quite so happy had he known that Mr. Chickering afterward said to me, when de Pachmann had gone:

"The papers will be full of this thing tomorrow morning, and so we will get a much greater advertisement than we ever could have got out of de Pachmann's playing!"

"The other concern which exercised a notable influence at the time, namely, the old and memorable house of William Knabe & Co., of Baltimore, while it had a strong following in New York, and while its instruments were occasionally played here by artists of the highest distinction, still the center of its activities was in Baltimore and other cities through the South, where, for a long time, its prestige was unequalled.

"The musical development of Baltimore, especially the German singing clubs and singing societies—in fact, you may say, without exaggeration, the foundation of musical life in Baltimore and in many cities of the South, was due to the enterprise, the liberality and generosity of the old house of Knabe, of which, perhaps, the most distinguished member was the late Ernst J. Knabe, a man of gigantic build, whose capacity for hospitality was equalled

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only by his natural good feeling and kindness for every man, woman and child in any way connected with the world of music.

"There is one other house which deserves conspicuous mention on account of the influence which it exercised in developing musical taste in this country, and more particularly, perhaps, because it was one of the first houses in this country, with limited resources at the time, to take up and exploit the American pianist. I refer to the venerable and distinguished house of Henry F. Miller, of Boston, which to-day, after a long and successful career, is run by the third generation, for Henry F. Miller left a number of sons, all of whom attained distinction, not only as piano manufacturers and business men, but as public spirited citizens.

"It was the Millers, of Boston, who were among the first to take up some of our native pianists. They sent on tour, and particularly through the West, the late William H. Sherwood, a pioneer in spreading a love for music—a man who was never appreciated at his true worth, though they are now raising a monument to his memory, for what he did, particularly in Chicago and elsewhere in those early days.

"Among my reminiscences of that time is an invitation to visit the basement under the old Chickering Building on Fourteenth street, which was later on and for many years occupied by another house of great distinction, namely, George Steck & Co. George Steck was one of the greatest inventors and improvers the piano industry produced. Into the basement of this old building I one day descended. It was below the level of the street, and there I was asked to look at a small square box, built

very much on the style of a coffee grinder. This was called the 'Orguette.' It was the first mechanical musical instrument on the

dustry and making eloquent with music tens of thousands of instruments that were, for years, nothing but articles of furniture



John Jacob Decker



Henry F. Miller

market, the music being produced by reeds, used in the reed organ.

"From that coffee grinder there evolved the wonderful Æolian organ, from which, after a time, there developed the still more wonderful piano-player, as a separate mechanism, and finally, the player-piano of to-day, which is revolutionizing the piano

in the homes where they reposed.

"It is, of course, true that at the Centennial Exhibition in Philadelphia, to which I have referred as being the scene of the great controversy between the Steinway and Weber houses, a Frenchman exhibited a mechanically worked piano, but it was regarded as something not much more than a

musical toy and curiosity, and at the time had no effect whatever upon the industry. In fact, its influence died almost with its appearance.

"It was not, as I said, till later, when the mechanical reed organ, produced by the Æolian Co., had come to a point of splendid development and real musical and artistic value, that the foundation was laid for those mechanical instruments, particularly the player-piano of to-day, in which the Americans have shown, once again, as they have often done before, that their genius for invention is pre-eminent in the world.

"In Europe we know that the sustaining force back of the music composer, the music teacher, the singer, the pianist, the violinist and the cellist has been the music publisher. The great music publishing houses in Germany, France, Italy and England, it was which, in many ways—though more or less always with an eye to their own profit and the exploitation of their own prominence—directed and supported the musical interests, as well as the musical culture of their respective countries.

"In this country, however, it was principally the piano manufacturers of former days, among whom the Germans predominated, both in influence and enterprise, who laid the foundation of that marvelous musical uplift and growth, which we recognize to-day, when we see that this country not only produces more and finer musical instruments than all the rest of the world together, but expends annually for music in all its forms the colossal sum of \$600,000,000, of which two-thirds must be credited to musical instruction and the purchase of musical instruments—in other words, to music in the home!"

M. HALPERSON.

Do Worries of Travel Hamper an Artist? Not Katharine Goodson

Hard hips of Long Journeys and Gastronomic Trials Forgotten When English Pianist Sits at the Keyboard—Ability to Sleep Well on Trains or Elsewhere Her Principal Secret—Her Travels Abroad Last Season—Personal Impressions of Sibelius

IT may be recalled that Katharine Goodson, on the occasion of her previous American visit two years ago, remarked in these columns that her great and abiding love for America was attributable in very large measure to the fascinations of American energy, expediency, enterprise, optimism and force of character and of—American bathtubs, together with the appurtenances that pertain thereunto. So whole-souled, in fact, was her admiration of this particular national institution that she had caused several specimens of it to be transported to her English home. This year the distinguished pianist's affection for the country and its denizens is equally emphatic. But now a new element helps to stimulate it. She has developed a strong weakness for rocking chairs—and as every one knows these are still exotics in European house garniture. Therefore, Miss Goodson will install a rocking chair or two in her London domicile in the near by-and-bye. And great will be the contentment of body and spirit enjoyed by her husband, Arthur Hinton, who has at present a besetting propensity for tilting plain, harmless, necessary chairs backwards until his wife fears at once for the well-being of the furniture and the safety of Mr. Hinton's bones.

There were rocking chairs in Miss Goodson's hotel suite, but they were not functioning when a representative of MUSICAL AMERICA visited her a few mornings ago. Far down the corridor was to be heard the sound of rushing scale passages emanating from the artist's quarters. She was engrossed in the practice of a Saint-Saëns concerto which she was scheduled to play soon.

The charm of Miss Goodson's manner and personality is always patent to her audiences. But one never realizes its complete extent before engaging in intimate conversation with her. Even were she not the consummate artist she is deservedly

known to be, she would never fail to fascinate by that characteristic graciousness and distinction which bespeak an individuality. One sometimes wonders at the success of some artists. One is willing to take

Miss Goodson's for granted quite as a matter of course without even having heard her play a note.

The Paderewski Concerto

Indeed, success has been hers on this trip as it has been on all the previous ones. In this particular instance, though, she has not set the ball rolling in the East and worked

her way westward. But she began in the Middle West and came East before conferring further artistic favors on the Westerners. She has played in Minneapolis and in Omaha, and equally pronounced have been the approbation of the critics and the simpler joys of the laymen. Miss Goodson is especially moved by her Minneapolis triumphs, inasmuch as she played there for the first time the Paderewski Concerto, and the general verdict came as a justification of her own faith in it.

"It was the first time I had played the work anywhere," remarked the pianist, "and as I admire it deeply my elation may be imagined when I saw how favorably it had been received. The Minneapolis Orchestra co-operated splendidly with me in its presentation. I shall play it again with that organization, as well as with Mr. Damosch here in New York and with Mr. Stokowski in Philadelphia and in Cleveland. At Paderewski's home at Morges last Summer I went over the work with the composer himself, he playing the orchestral part on a second piano. The most amazing thing about this concerto to my mind is that it has been played so very infrequently, and especially since so very few good new piano compositions of the kind are available to-day. But one sometimes observes that when a well-known pianist writes a work other pianists are none too eager to do it the honor of playing it, no matter how good it may prove to be. And consequently unless the composer makes it known through his own personal efforts its chances of popularization are small. Such I fear, is what has been the difficulty with this one, for it is hard to explain the neglect of a creation of such numerous beauties in any other fashion."

If Miss Goodson did not tour America last season, she was none the less indefatigably industrious, travelled extensively and played all the way from London on one side to Helsingfors on the other. She even visited Russia, but did not play there—the Russians will have to be patient and wait for their treat until next year. These protracted journeys do not affect the personal or artistic equanimity of Miss Goodson in the least—even in this country where distances are greater and accommodations not invariably the most gratifying.

"One of the principal reasons that uninterrupted travel does not exert a harmful effect on my playing is that I am one of those favored persons who can always be depended upon to sleep well—on trains or elsewhere. It seems incredible that, amid the material inconveniences entailed in travelling, the petty worries and constant cares an artist should be able to put himself in the proper spiritual mood for the interpretation of an art work. Not all succeed, as a matter of course. But I find that, once at the keyboard, all lesser considerations disappear and I am immersed from



—Dover Street Studios, London.

Katharine Goodson, the Famous English Pianist, Who Is Now Making Her Fifth Tour of America

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Do Worries of Travel Hamper An Artist? Not Katharine Goodson

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the start in the necessary emotional atmosphere of my music. The most formidable danger to be encountered by the touring artist is that arising from possible ill-health due to frequent changes of diet. My husband and I have always to be scrupulously careful in this respect. I have already had one encounter with bad food on the present trip. It was at a place near Minneapolis—at the best 'hotel' in the town. After casual inspection we made no attempt to eat what was set before us—except for a preparation served in a dreadful bowl (the sight of which would have taken my appetite away if I had actually had any to lose) and which the waitress called 'cream of rye.' This we sampled and found tolerably good. So we lived on 'cream of rye' for the time being and fed ourselves upon it up in our rooms after the concert. I think, though, that this gastronomic experience was about the worst we've had in this country."

The Scandinavian countries welcomed

Miss Goodson with pleasure last season, and she, like most artists who venture into that neighborhood, took keen delight in it. In Norway she played the Grieg "Ballade" (which, one rejoices to say, she is going to play here). "There were some who differed with my conception of this work which I regard as Grieg's greatest contribution to piano literature. I have never heard it played and my interpretation is based strictly on my own idea of it."

All itinerant musicians who visit Finland these days are supposed, quite as a matter of course, to own certain well-defined ideas about Sibelius. Miss Goodson has such ideas and, briefly summarized, they amount to the belief that Sibelius is one of the foremost—if not the foremost—creative figure of the time.

"Those who have not met the man personally, as I have," she asserts, "can form no adequate conception of the stupendous force of personality of the man on the one hand and of his absolute charm and refinement on the other. His countrymen, while immensely proud of him, are not always inclined to express their enthusiasm freely."

I was present in Helsingfors at a concert at which he directed a program of his own compositions, including his Fourth Symphony. His reception was cool—indeed, when he first appeared barely a hand was raised in applause. After the concert I hastened back to tell him of the tremendous impression his symphony had exerted upon me. When I did so his eyes filled with tears, he grasped my hand and thanked me ardently, observing that it was so great a happiness to be intelligently appreciated and understood. 'It is so hard,' he said, 'to find sympathy and encouragement when one does something new.' I am always happy to find people who discern greatness in this work. Its full significance cannot reveal itself in one hearing. But whether one understands it or not one should feel, I think, the tremendous sincerity and greatness of the music.

Sibelius's Piano Writings

"I have even asked Sibelius why he does not write a piano concerto, though, as a rule, he is not happiest in the idiom of the piano. I have his three new sonatinas, which are very weird and also very simple. But I do not expect to include them in my programs. Of course Sibelius's 'Romance' is the most effective and deservedly the most popular piano piece he has writ-

ten. He is, to my mind, not only by far the greatest of the Scandinavians, but greater by far than any of the contemporary Russians.

"Schönberg I do not quite grasp. I heard his Quartet played by the Flonzaleys in London. It takes an hour to play and baffles comprehension. Indeed, I understand, that the four players rehearsed it numberless times without being able to see their way clear through the work. Such things, to be understood at all, must be heard again and again. And yet where are the artists who will play them repeatedly or the public that will consent to hear them time and again?"

"I have found no other piano works of particular account. The French are doing nothing just now. The Scandinavians—save Sibelius—are quiet and so are the Russians and Germans."

Miss Goodson, until pressed for information, said little about her husband's music. Yet the Minneapolis Orchestra played a new symphony of his with the utmost success, the Kneisels will perform a new quintet and a trio stands in readiness for some enterprising organization. Yet Mr. Hinton is modest over his achievements. No one who did not question him directly on the matter would for a moment realize that he is a composer—and a rarely gifted and successful one at that. H. F. P.

CHARM IN BETTY LEE'S FOLK SONGS

"Campfire Girls" Find Singer's Costume Recital a Novelty of Much Interest

MAKING dainty contribution to New York's list of artists giving recitals in costume, Betty Lee, a young Southern girl, appeared in a novel folk song program on December 1 at the Hamilton Grange Reformed Church. Miss Lee's recital was under the auspices of the Campfire Girls, the organization of young women similar in purpose to the Boy Scouts.

Appropriate to this occasion was the young soprano's final contribution to the program, during the meeting of the Campfire Girls. Here in a stage setting representing the actual campfire, with attractive light effects, Miss Lee sang the four Charles Wakefield Cadman Indian songs in the Campfire Girls' official costume, which is that of an Indian maiden.

During the early part of the evening Miss Lee had presented a group of Southern and modern songs, some Japanese ballads and a set of French *bergerettes*, all sung with the utmost refinement and charm and with a soprano voice of ingratiating quality. These were greeted warmly by an audience of 450.

On November 17 Miss Lee had added an appealing element to the first festival program at Wanamaker's, New York, when she appeared in costume for her "Jap" and French songs, accompanied by Adelaide Lander. Such have been the expressions of



Betty Lee, Young Exponent of Folk
Recitals in Costume

delight over this young singer's initial appearances that she is being booked for concert engagements by Foster & David. Also her programs have attracted the attention of persons in New York society and she is to sing in several important drawing rooms.

MACDOWELL CLUB HEARS FOLK SONG OF HEBRIDES

Mrs. Kennedy-Fraser Delivers Valuable Lecture-Recital in True Spirit of Celtic Islanders

After Mrs. Kennedy-Fraser had concluded her lecture-recital of "Songs of the Hebrides" at the MacDowell Club last Tuesday evening, at least one American listener admitted to a feeling of wistful regret that we Americans have no folk music that we may call our own, except that of the red race, which we subjugated, and of the black race, the members of which we once made our slaves.

Such regret was caused by Mrs. Kennedy-Fraser's revealing of the legendary and musical treasury of the Celts in the Western Isles of Scotland, stored up during the centuries and collected by this Scotch woman with the aid of the phonograph. As she explained, however, she was not taking these songs away from the people, but giving them back. For instance, there was the "Milking Croon," which had been taught to one of the milkmaids of today, with the result that this "labour lilt" will be perpetuated among the people.

These "labour lilt," by the way, were perhaps the most fascinating part of the program. The audience exacted a repetition of the "Churning Lilt," which Mrs. Kennedy-Fraser described as "an incantation to increase the supply of butter." Another favorite was the song of "Waulking," or shrinking the homemade tweed, after the physical intoxication of which one old lady was kept in her bed for three weeks.

There were related interesting experi-

ences as to the collecting of these Celtic airs, such as the "Mull-Fisher's Love Song," to secure which Mrs. Kennedy-Fraser had to go out in a boat and persuade the fisherman to sing it at his work. Also there were the songs from deserted Mingulay, music of the Northern Seas such as influenced Wagner in his "Flying Dutchman" and is found reflected especially in "Senta's Ballad." Mrs. Kennedy-Fraser embodied the true folk spirit in her delivery of the songs and she was assisted by her daughter, Elidh Kennedy-Fraser. K. S. C.

No Beecham Season at London Opera House

LONDON, Dec. 2.—There will be no season of grand opera in January at the London Opera House under the direction of Thomas Beecham. It is practically certain, however, that the new English opera, "Dylan," by Joseph Holbrooke, with libretto by Lord Howard de Walden, will be produced early in the Summer.

More Attendance Records Fall in Melba- Kubelik Tour

[By telegraph to MUSICAL AMERICA]

SEATTLE, WASH., Dec. 1.—At the Melba-Kubelik concert here to-night more than 300 chairs had to be placed on the stage to accommodate the multitude. This attraction is breaking attendance records everywhere. The Auditorium in Chicago was crowded; the Coliseum, in St. Louis, returned gross receipts of \$13,000, and Convention Hall, in Kansas City, more than \$12,000. The Auditorium in St. Paul was crowded and the Lyceum Theater in

Duluth could hold no more, while the Armory in Spokane had the greatest audience ever known at a concert there.

HOWARD E. POTTER.

Hammerstein to Open New Opera House Between January 12 and 18

Oscar Hammerstein announced on Tuesday of this week that he would positively open his American Opera House in Lexington avenue, New York, between January 12 and 18, giving opera in English at popular prices. The plasterers finished their labors on the theater this week and next week the decorators will take charge. Rehearsals for the opening performance have already started.

Destinn a Philadelphia "Butterfly"

PHILADELPHIA, Dec. 2.—Emmy Destinn sang the rôle of *Cio-Cio-San* in "Madama Butterfly" to-night in place of Geraldine Farrar in the weekly visit of the Metropolitan Opera Company. Miss Farrar had not yet recovered from the grip. Giovanni Martinelli, singing *Pinkerton* for the first time here, appeared to great advantage. Mr. Scotti was the *Sharpless*.

NO OTHER FAMOUS PIANIST HAS SUCH A SMALL HAND



From *The Musician*.

Side View of Left Hand of Vladimir de Pachmann, Showing Muscular Develop- ment

COMPARED with other famous pianists De Pachmann's hands are the smallest of any playing at the present time, writes G. Mark Wilson in *The Musician*. They are rather odd in shape, the body of the hand being long and narrow, while the fingers are short and thick. De Pachmann asserts that pianists with short fingers have greater command over the volume of tone, style of touch, rapid execution, etc., on account of the decreased though steadier leverage which they of necessity must adopt. Evidence of great muscular development is at once apparent in the hands. This is particularly noticeable when viewed from the side. The wrists are large and powerful, but like the fingers are as flexible as finely tempered springs; springs that act in perfect harmony with the pianist's mind.

KATHLEEN PARLOW'S ART IRRESISTIBLE

Violinist's New York Recital Crowds Æolian Hall—Her Playing a Delight

At her recent New York orchestral appearance Kathleen Parlow demonstrated that she has greatly heightened her artistic stature during her year's absence. This fact she proved even more incontrovertibly last Tuesday afternoon when she gave a recital in Æolian Hall. So commanding a talent as that of this young violinist quickly awakens a widespread popular response in this city and so it was not surprising that the auditorium should be completely filled for the event. It takes a personage of considerable artistic distinction to crowd Æolian Hall as it was on Tuesday, and there are at present in this country probably not more than two violinists who could do it.

It is a privilege and a joy to hear violin playing of the quality of Miss Parlow's to-day. And in view of the numberless exhibitions of crass mediocrity perpetrated under the same roof with relentless frequency such a recital becomes a veritable oasis in a desert. The young woman has already attained such a degree of maturity in her performances, such ripeness of artistic judgment, breadth of understanding and exquisite fineness of musical perception that one actually marvels at times as to how she is going to progress further along these lines. Add to virtues so significant a technical equipment of such all-embracing completeness, a tone so voluminous and so sensuously lovely, such rhythmic verve and such resources of poetic temperament and the resultant total becomes irresistible. And irresistible best defines Miss Parlow's work last Tuesday.

Her program was interesting. It began with a D Minor Concerto of Vieuxtemps that is none too frequently heard, though it contains some that entitle it to more numerous performances. It was followed by Corelli's "La Folia" variations, a "Walzer Paraphrase" of Hubay, Leopold Auer's transcription of one of the less-familiar Chopin Nocturnes, Schumann's "Vogel als Prophet" and a Haydn "Vivace," a Goldmark air and Wieniawski's "Carneval Russe." For musical beauty and technical finish the delivery of the Concerto, the variations and the scintillant Wieniawski piece were unsurpassable. The Chopin and Schumann transcriptions were played well enough to gain the condescension of those who prefer their Chopin and Schumann in their original piano colors. The latter, in fact, was redemanded, though one would have preferred it at a slightly slower tempo. Miss Parlow's encores were Auer's transcription of Schubert's "Moment Musical," Hubay's "Zephyr" and Sarasate's "Zapateado." H. F. P.

In view of the bicentenary of Gluck's birth next year, a Gluck society has been formed in Dresden by Dr. Max Arend. It is proposed gradually to print all Gluck's dramatic and other compositions, and also to give performances of his works.

"BORIS" AGAIN A METROPOLITAN JOY

Revival of Moussorgsky's Opera Attended by Repetition of Last Season's Scenes of Enthusiasm—Mme. Ober and Sophie Braslau Newcomers in Cast—Frieda Hempel and a New Tenor in "Lucia"—An Inspired Thanksgiving "Parsifal"

THE triumph of last season and the most artistically significant and consequential Metropolitan Opera achievement of many seasons, Moussorgsky's "Boris Godounow," had its first hearing of the present year on Friday evening of last week. To local observers of operatic doings "Boris" has been a nine-days' wonder, in more senses than one. Many were right willing upon first making the acquaintance of this work to stake a major portion of their worldly goods on the assured impossibility of its appeal to the *profanum vulgus* of operagoers. Four performances served to blast their theories and the public flocked to hear something so utterly foreign to its usual operatic experience, listened in awe and accepted it with whole-hearted gratefulness.

Last week the audience was again of immense size and of great brilliancy. Again there was unalloyed enthusiasm—enthusiasm more expressive, even, and more ardent than last season. And small wonder for the mighty tragedy enjoyed an interpretation that for concentrated dramatic intensity and power and alternate musical grandeur and loveliness surpassed even those of last Spring. Mr. Toscanini outdid himself and chorus and individual artists were fired by his example. Doubtless the work would gain if sung in the Russian tongue and with a native Russian chorus. Yet even under present conditions the titanic score, so overwhelming in its wild elemental force and sweep of passion, holds the imagination captive—and this whether

the hearer be musically cultivated or illiterate. It is tender, ardent, fiery, austere, prodigiously dramatic by turns, always emotionally assertive in the highest degree, intensely modern in substance and expression.

Mr. Toscanini brought out all of these qualities in supremely eloquent style and the chorus did its share as no other chorus, not actually Russian, could have done it.

The individual artists must be accorded the highest measure of praise. Mr. Didur's Boris was, as previously, remarkable for its sincere and consistent delineation of the soul struggle of the wretched czar. The hallucination and death scenes were climactic accomplishments. Mr. Althouse, as Dimitri, sang with a voice of even fuller volume than last season and of richer quality. But the justly admired young American tenor must guard against a tendency occasionally to force certain tones. He need not do this, as his voice is ample in resonance.

Mr. Bada's Schouisky is the best thing he does and Mr. Rothier's Pimen is truly beautiful, both as a piece of characterization and vocalism. Incomparable is the drunken and bibulous Varlaam, of de Segurola.

Mme. Ober replaced Mme. Homer as Marina. She found in her one short scene opportunities for dramatic effects that have not always been shown here in connection with this character, while her singing more than emphasized the good impression of the foregoing week. Sophie Braslau made her stage debut (she had sung the Voice in "Parsifal" the day before) as Theodore, and though she had little to do, she did it with lusciousness of tone and manifest vocal skill. Miss Sparkes as Xenia and Mme. Duchêne as the Nurse were excellent. But the *Innkeeper's* charming music is roughly dealt with by Mme. Maubourg.

New Tenor in "Lucia"

"Lucia" was revived at the Metropolitan on Wednesday evening of last week. Donizetti's faded old work, once deemed indispensable to the joy of operagoers and the material prosperity of an opera season, has not figured actively in the repertoire since the Metropolitan last possessed a florid songstress of the first rank—that is to say, since the days of Mme. Sembrich. Nor has there been any profuse shedding of tears over the desuetude into which it has fallen. "Lucia" to be at all palatable to the tastes of this sophisticated generation, must be flawlessly and brilliantly sung. All of its component vocal factors must play scintillantly into each others hands.

Last week's revival was undoubtedly brought about for the very special benefit of Frieda Hempel, whose sphere of activity is necessarily limited. An aspiring coloratura soprano cannot live comfortably by "Magic Flutes" and "Rosenkavaliers" alone even though there be prospects of a few "Huguenots" and "Traviatas" to enliven the monotony of things. Besides, every true-hearted coloratura soprano yearns to do Lucia's mad scene at some time or other, just as every actor of serious bent is supposed to crave for Hamlet.

It was not a very large nor yet a very enthusiastic house that heard "Lucia." Mme. Hempel was in many respects a very pleasing *Bride of Lammermoor*, though she effaced no hallowed memories. But the representation as a whole was scarcely happy and some of the participants were in questionable vocal condition. Mr. Amato, the Ashton, provided an intelligent performance, but Messrs. Rossi, Bada and Audisio, as kinsmen and retainers of the house of Ashton, were far from inspiring. A new tenor, Italo Cristalli, who sang Edgar, fell below Metropolitan standards. For the present detailed criticism of his work might seem ungallant. He was understood to have been engaged at the eleventh hour in view of the illness of the tenor, Marini. In justice to him it should be said that he was nervous and sang the part without a rehearsal.

Mme. Hempel, who was very cordially applauded after the mad scene, sang much



—Photo by Mishkin

New Members of the Metropolitan Opera Company, Who Have Just Made Their Debuts—Upper Left Hand: Lillian Eubank, Who Was Heard in "The Magic Flute." Below: Sophie Braslau, Who Was the "Theodore" in "Boris Godounow," and, Right, Italo Cristalli, as "Edgardo" in "Lucia," in Which Rôle He Made His Début

of the music with great beauty of tone and at times with more warmth of voice than she has hitherto been known to manifest.

Mr. Polacco conducted. He is a splendidly equipped musician and therefore needs no praise for handling this infantile score satisfactorily.

The Thanksgiving "Parsifal"

The Thanksgiving matinee of "Parsifal" on Thursday was of a nature to counteract the depressing influence exerted by "Lucia." A great audience heard the sublime work with reverent attentiveness. The performance was one of smoothness and exalted beauty, and generally on a very high musical level. Furthermore, there were no scenic hitches—something for which the Wagner devotee has always to be thankful in this drama.

Mme. Fremstad's Kundry has long since transcended praise. It is a subtle and superbly wrought conception in every detail and has never been of a higher dramatic order than last week. Vocally the artist was in better condition than she had been as Elsa, though she was still not up to her wonted standard. Mr. Jörn, on the other hand, was a pleasant surprise. His Parsifal is a maturer and more consistent characterization than it used to be. And whether it be attributable to the Summer's rest or to well-directed study, his voice has lost much of its former throatiness of emission and has incidentally gained in volume and in beauty, freshness and resonance of tone. Possibly Mr. Jörn is still destined to stand in the front rank of German tenors. At all events, one may feel devoutly pleased over his sudden and unexpected improvement.

Mr. Witherspoon, as Gurnemanz; Mr.

Weil, as Amfortas, and Mr. Goritz, as Klingsor, were, all told, as fortunate as usual. Mr. Schlegel sang *Titurel's* measures well and Sophie Braslau disclosed a lovely contralto in the brief entrance of the prophetic Voice at the close of the first act. The choruses were sung thrillingly, notably the voluptuously melodious ensemble of the *Flower Maidens*. And no praise can be sufficiently high for Mr. Hertz and the superb orchestra—augmented so as to reveal to best purpose the auroral hues of Wagner's heaven-storming score.

Caruso in "Manon Lescaut"

Giving thanks for New York's continued possession of such an unparalleled singing organization as the Metropolitan must have been the mental process of many of the hearers on Thanksgiving night, as Mr. Caruso and his associates were called before the curtain after an especial outpouring of friendly good will, following each act of "Manon Lescaut." The famous tenor was in splendid voice and the intensity of his third act "Pieta" left him in no mood for his usual "comic relief" at the next curtain call. Lucrezia Bori gave further signs of the artistic advance which she has made since her debut last season, and she added new beauties to her portrayal of the Puccini heroine. Messrs. Scotti and de Segurola were again admirable as *Lescaut* and *Geronte*, respectively, and Maestro Polacco deservedly shared recalls with the singers.

"The Magic Flute" showed its powers of enchantment as a matinee attraction on Saturday, when a big house revelled in the Mozart score, as well as in the notable singing of Miss Destinn, Frieda Hempel and Messrs. Urlus, Braum and Griswold. Delight was also expressed in the lighter moments supplied by Bella Alten, Otto Goritz and Albert Reiss, while the "all-American" trio of *Ladies*, Vera Curtis, Lillian Eubank and Lila Robeson, furnished a genuine source of vocal enjoyment.

A repetition of "Lohengrin" on Monday ushered in the present week in brilliant fashion. In all particulars the cast was the same as at the first performance of the opera a week ago. Once more the outstanding feature of the evening was the splendid *Ortrud* of Mme. Ober, whose acting was once more superbly impassioned and whose singing was better than at her debut. Mme. Fremstad's *Elsa* was vocally somewhat in advance of what it had been some days before and Mr. Urlus' *Lohengrin* was distinctly so. Messrs. Braun, Weil and Schlegel rounded out the cast most effectively, while Mr. Hertz outdid himself in his reading of the orchestral score.

Richmond Celebrates Thanksgiving by Going to Gadske Recital

RICHMOND, VA., Nov. 30—The chief musical and social event of Thanksgiving Day was Mme. Gadske's recital at the City Auditorium. This prima donna, gave a program that more than satisfied all the demands of a most critical audience. In Schumann's "Lotos Blume" and "Night and Dreams" her voice was especially limpid and lyric. Her dramatic power and a tone that filled the vast auditorium, were in evidence when she sang "Dich Theure Halle" from "Tannhäuser." Edwin Schneider, at the piano proved himself an artist, both as an accompanist and soloist.

G. W. J. Jr.

Alessandro Bonci is to make guest appearances at the Madrid Royal Opera this season.



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METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, December 3—Verdi's "Un Ballo in Maschera"; Mmes. Destinn, Hempel, Matzenauer; Messrs. Caruso, Amato, Rothier, De Segurola. Conductor, Mr. Toscanini.

Thursday Evening, December 4—Wagner's "Siegfried"; Mmes. Fremstad, Ober, Alten; Messrs. Urlus, Griswold, Reiss, Goritz, Ruysdael. Conductor, Mr. Hertz.

Friday Evening, December 5—Mascagni's "Cavalleria Rusticana"; Mmes. Destinn, Duchêne; Messrs. Cristalli, Gilly. Followed by Leoncavallo's "I Pagliacci"; Miss Bori; Messrs. Caruso, Amato. Conductor, Mr. Polacco.

Saturday Afternoon, December 6—Offenbach's "Les Contes D'Hoffmann"; Mmes. Hempel, Alda (as Giulietta—her first appearance in the rôle), Bori, Maubourg, Duchêne; Messrs. Jörn, Gilly, Rothier, De Segurola, Didur, Reiss. Conductor, Mr. Polacco.

Saturday Evening, December 6—Puccini's "Tosca" (benefit performance); Miss Farrar; Messrs. Martinelli, Scotti. Conductor, Mr. Toscanini.

Monday Evening, December 8—Verdi's "Aida"; Mmes. Destinn, Matzenauer; Messrs. Caruso, Amato, Didur. Conductor, Mr. Toscanini.

Tuesday Evening, December 9—Richard Strauss's "Der Rosenkavalier" (its American première); Mmes. Hempel, Ober, Case, Fornia, Mattfeld, Maubourg, Cox, Van Dyck, Braslau; Messrs. Goritz, Well, Jörn, Reiss, Murphy, Audisio, Bayer, Schlegel, Ruysdael, Burgstaller. Conductor, Mr. Hertz.

Wednesday Evening, December 10—Puccini's "La Bohème"; Mmes. Alda, Alten; Messrs. Martinelli, Amato, Didur, De Segurola, Ananian, Pini-Corsi. Conductor, Mr. Polacco.

Thursday Evening, December 11—Massenet's "Manon"; Miss Farrar, Mmes. Sparkes, Duchêne; Messrs. Caruso, Gilly, Rothier, De Segurola, Reiss. Conductor, Mr. Toscanini.

Friday Evening, December 12—Wagner's "Tannhäuser"; Mmes. Destinn, Fremstad; Messrs. Urlus, Well, Braun. Conductor, Mr. Hertz.

Saturday Afternoon, December 13—Puccini's "Madama Butterfly"; Miss Farrar, Mme. Fornia; Messrs. Martinelli, Scotti. Conductor, Mr. Toscanini.

PADEREWSKI HEEDS NEW YORK CRITICS

Third New York Recital Reveals Him in a More Temperate Tonal Mood

Tickets were at a premium once more when Paderewski played his third New York recital of the season at Carnegie Hall on Saturday afternoon, November 29.

Mr. Paderewski's drawing powers are in truth little short of phenomenal. Rare indeed are sold-out houses in New York's overcrowded concert-season when concert-givers struggle desperately to attract audiences to their performances. The gatherings at the appearances of the distinguished Polish pianist are quite typical, the feminine element predominating—even more so than at other concerts—and the general turn of mind of these adoring persons reaching to a plane high above average enthusiasm. Again there was no end of applause for the veteran pianist; his audiences would appear to lack discrimination totally. It matters little to them whether he maltreat his instrument, which he did frequently on this occasion, or whether he rise to his most poetic flights of fancy.

The pianist has apparently taken to heart the admonition of several critics who called attention after his first recital this year to the absurdity of his habit of appearing long after the time scheduled for his recitals. He did not keep his hearers waiting long last week.

In three works, and in three alone, did he succeed in calling to mind on this occasion the Paderewski of old, the poet at the piano. These were the Aria of the Schumann F Sharp Minor Sonata, Chopin's Etude, op. 10, No. 3, and the same composer's A Minor Mazurka. The Schumann sonata, masterpiece from first to last measure, used to be one of his greatest interpretations. But to-day he plays it with a restlessness, a nervous impetuosity that disturbs and destroys the architecture of the work. The magnificent introduction he performed in super-heroic manner; as the several voices entered the musical scene became a maelstrom of molten brass, into which the performer forced tone after tone. There was no gold to be found here as he played it. And where is there gold if not in these superb measures, a conception which portrays the genius of Robert Schumann in its noblest guise? In the Aria the poetry of the composer was interpreted as few to-day can set it forth. Here one heard pianistic art of the highest type, playing that embodied the most salient attributes of pianism. But the *Scherzo ed Intermezzo* and the Finale were done in a style similar to the reading given the first movement. There was little beauty in their presentation.

To Chopin's lovely op. 10, No. 3, Mr. Paderewski brought the purest kind of reverential and at once simple art. Tranquility and serenity were to be noted and here his tone sang, soft and equalized, perhaps the most beautiful variety of tone that it is possible for human hands to draw from the keyboard. The C Minor Etude lacked clarity though it had true patriotic spirit; the Etude in C Major, op. 10, No. 7, was redemanded. In addition to these and the Mazurka in A Minor, mentioned above as one of the high lights of the recital, the pianist offered from the works of Chopin the hackneyed A Major Polonaise and two of the op. 15 Nocturnes, the F Major and the F Sharp Major. A "Chant d'Amour" by Sigismond Stojowski, *Chopinesque* in melodic contour, Liszt's Tenth Hungarian Rhapsody followed. Earlier in the program was Beethoven's D Minor Sonata, op. 31, No. 2, and an old-time group, Daquin's "Le Coucou," and two Couperin pieces, the second of which "Le Carillon de Cythere" was repeated.

With the last notes of Liszt's potpourri, with its Thalberg-like *glissandi*, glowing examples of virtuosity for virtuosity's sake, came a rush down the aisles to the platform. There, when Mr. Paderewski had retired for a moment, bowed again and again, and finally returned to his instrument stood his adulating listeners and for them he played the Prelude in A Flat Major and Berceuse of Chopin and doubtless many other "favorites." For the "extras" at a Paderewski recital are known frequently to form another little program which many remain to hear. There are also many who do not remain. A. W. K.

Atlanta Singer to Wed

PARIS, Dec. 1.—The engagement was announced to-day of Margaret Claire, of Atlanta, Ga., a singer, and Aidan Wilmot, a

British Colonial Magistrate of De Aar, South Africa. Margaret Claire is the stage name of Margaret Claire Sheehan, who has been appearing on the Continent for a number of years. She studied under the late Mme. Marchesi and made her opera debut successfully in Italy. She has also done recital work. Her voice is a lyric soprano.

MISS PARLOW IN BOSTON

Even Violinist's Admirers Surprised by Beauty of Her Performance

BOSTON, Dec. 1.—Even the admirers of Kathleen Parlow were surprised and gratified by the remarkable development that she has undergone since her last appearances in Boston, two seasons ago. On Monday afternoon, November 24, Miss Parlow played in Jordan Hall compositions by Vieuxtemps, Corelli, Chopin, Schumann, Goldmark, Hubay, and Wieniawski.

There are few such sincere and accomplished violinists of Miss Parlow's generation before the public. She has long since left the ranks of students who have yet to find themselves; she has removed the last trace of anything amateurish or immature about her performance. Her technic is wholly adequate, exceptionally sure and brilliant. Her tone is warm and vital. Her interpretations are especially distinguished by reason of their straightforward, almost manly quality, and the total lack of sentimentality or affectation of any kind.

Yet Miss Parlow is womanly in her playing, in the most ideal sense of that word. She is also virile and convincing because she is first of all thoroughly convinced herself. The conviction, the beauty and the full-bloodedness of her playing were more than a pleasure. Would that more of the younger violinists of this city had had the privilege of attending this concert. There was a very enthusiastic audience of good size. O. D.

MISS WERLEIN'S SUCCESS

New Orleans Singer Much Praised After Berlin Musicales

BERLIN, Nov. 21.—A beautiful voice, perfectly even in all registers, is that of Fred Parham Werlein, a young New Orleans girl, who gave a program of English, French, Italian and German songs at a musicale in the home of her teacher, Frederic Warren, November 17. Aside from these enviable qualities Miss Werlein has ideas of her own regarding interpretation, and that she has also devoted especial attention to the art of diction was evident in the perfect clarity of her enunciation.

Miss Werlein will, without the least doubt, make her mark in her profession. In a day of questionable vocal methods it is most gratifying to see the results of good schooling. Miss Werlein's intonation is unusually pure, her breath control finely balanced and her style natural and easy.

Miss Werlein is now en route to New Orleans. O. P. J.

Katharine Goodson, the distinguished English pianist, was the soloist with the New Haven Symphony Orchestra at its second concert of the season given on December 2.

AMERICANS SCORE IN MUNICH OPERA

Marcella Craft Praised in "Hoffmann" and Maude Fay in "Figaro's Marriage"

MUNICH, Nov. 14.—Munich is generally considered an art center and an operatic center. It cannot be denied that in the case of new productions or new stagings painstaking preparations are the rule. But a work once staged and carefully prepared musically is generally abandoned to its destiny, so that months after no vestige of the elaborate polish of the first performance is left.

Such was the case with the "Tales of Hoffmann" in the Hoftheater on Tuesday. The decidedly crude *mise en scène* lacked everything that goes to make up a performance of distinction, the conducting by Herr Röler abounded in pitfalls for the orchestra and artists and the artists themselves, with the exception of Bender as *Demon* and Marcella Craft as *Antonia*, were taking things so easy that the writer can also afford to take them easy and not say anything.

Of the two artists mentioned Herr Bender attracted well-deserved attention with his fine and darkly timbred bass baritone, excellently manipulated and as an actor of considerable talent.

Marcella Craft was to me a most pleasurable surprise. We should never have given this slight young woman credit for such voluminous vocal means, for such clarion-like head tones. Her style of singing is superb—the Italian school adapted to German opera, so that she possesses all the merits, minus the inconveniences, of the former. It was interesting to note the popularity this American singer enjoys with the Munich audience.

It has been contended by the Bavarian Legislature that the Residenz Theater seems to be maintained for the distinct entertainment of royalty, thus necessitating an uncalled for double expenditure on the part of the State for the Hoftheater (Royal Theater) and the Residenz Theater, used almost exclusively for the entertainment of royalty upon festive occasions. Well, such a festive occasion was undoubtedly the visit of the King of Saxony to the coronation festivities for the new King of Bavaria on Friday. In consequence, an acknowledged court opera, "Le Nozze di Figaro," had been put on with a splendid cast under the direction of Generalmusikdirector Bruno Walter, a Mozart conductor *par excellence*. The audience represented primarily military and court circles with the royal family and the King of Saxony in the royal box. All applause was therefore suppressed, for it must be understood that Munich represents something of a provincial court with the usual exaggerations.

However, with a Bosetti as *Susanna* and Maude Fay as the *Countess*, there was a performance of artistic perfection. Hermine Bosetti was not new to us in the part

of *Susanna* and her coloratura qualities have frequently enough been commented upon.

Miss Fay, as the *Countess*, notwithstanding the fact that she had been singing for three successive nights and consequently seemed somewhat tired, interpreted her rôle with musical and artistic finish and fascinating aplomb in impersonation that called forth frequent but spoken praise, and which under other surroundings would unquestionably have been expressed in enthusiastic applause and repeated curtain calls. The splendid scenic arrangements, dating from the time of the former Intendant, Ernst von Possart, were well known.

O. P. JACOB.

BAUER IN SALT LAKE CITY

Pianist, in Superb Form, Evokes a Remarkable Demonstration

SALT LAKE CITY, Nov. 26.—The Salt Lake Theater was the scene last Thursday night of one of the most enthusiastic receptions that has ever greeted an artist here, when Harold Bauer, undoubtedly one of the foremost living pianists, made his appearance under the local management of Herbert Salinger and Lucile May Francke. His playing was superb, brilliant in technic, masterly in interpretation, marked in its strong individuality. Spontaneous and prolonged applause greeted each number.

Mr. Bauer's interpretation of Schumann's magnificent "Carnaval" was one of the greatest triumphs of the evening. It is difficult to single out any one number in such a performance, but others which were especially artistically played were the ever-favorite "Rondo Capriccioso" (Mendelssohn), the difficult Chopin Sonata in B minor, and the magnificent Brahms Hungarian Dance. After many recalls Bauer responded with two encores, a Chopin Waltz and a Mendelssohn Scherzo.

During his brief stay here the artist was entertained at luncheon at the Utah Hotel when Salinger and Miss Francke were hosts and the following musicians were invited guests: Spencer Clawson, Jr., Squire Coop, Gratia Flanders, Mrs. Minette B. Alexander, Edna Cohn and Professor McClellan. Mr. Bauer talked most interestingly on musical matters in America, voicing a strong admiration of the efforts made here to raise the understanding of the masses to the best in music. He especially commended the efforts to bring orchestras before the public, efforts which he knows full well are often attended by heavy sacrifice of time and money. E. M. C.

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RECENT NOTICES

Mr. Phillips' comprehensive training shows in his every act on the stage. Dressed for the part as carefully as though he were singing the rôle in a production, he made the various characters seem to be real figures playing real parts on a real stage. His voice is a dramatic baritone marked by sweetness, strength, clarity and beauty.

Miss Dean sang with spirit and an assured air that is the fruit of her experience. Her voice is a lyric sop. no which reaches high levels without apparent strain. Not the



Foster & David

In Costume

RECENT NOTICES

least part of the enjoyment of the audience came through her enunciation, a striking example of the way the English language should be sung.—Yonkers News.

The work of the two participants was artistic, both in acting and singing. Endowed with excellent voices, singing with expression and power, acting splendidly, attired in the costume of each character represented, the artists afforded two hours of extreme pleasure to their auditors.—Yonkers Statesman.

500 Fifth Ave., New York



Dear MUSICAL AMERICA:

Two articles in representative daily papers illustrate a peculiar phase of what I will call the "piano musical world," for, curious as it may appear, there are tens of thousands of people who know music only through the piano, and, indeed, are interested in music only as it comes, through the piano, from the hands of some great artist. One of the articles was headed: "Long Hofmann Matinée Drives Many People Away—Great Pianist's Program Proves Too Much for Hundreds in the Audience." The other article was headed: "Josef Hofmann Draws Four Thousand to Metropolitan. Great Pianist Wins Audience by Charm, Power and Poetry of His Playing."

At first sight this might show that there were two entirely different opinions with regard to Josef Hofmann, who has long been recognized, not only as one of the greatest pianists in this country, but as one of the greatest in the world.

When Mr. Hofmann played his last matinee at Carnegie Hall, before the program was two-thirds over, people began to leave their seats for the exit, in droves, and within five minutes a considerable portion of the audience had passed out of the hall.

I do not remember any similar experience when so great a musician as Hofmann played or when so many people, in going out, voiced their protest.

Then, on Sunday night, as the other article states, the Metropolitan was jammed with people who had come to hear Hofmann, and also to hear Amato. From their insistent applause they appeared not to be able to get enough of the pianist.

In the case of the Carnegie Hall recital the trouble was not with the pianist, but with his program, which consisted of a Beethoven Sonata lasting forty minutes, followed by fifty-five minutes of uninterrupted Schumann works, ending with the long-drawn out "Kreisleriana." The protest on the part of the audience I can thoroughly sympathize with, though I can easily understand how Mr. Hofmann came to make up a program which not only tested the endurance of his audience but exhausted it; and, for the same reason, I can understand why the people came to the Metropolitan in crowds to hear him, and, as I said, could not get enough from him.

In the making up of programs, not only the leading artists but the leading conductors seem to consider everything but their audience, and so, programs are often put together, the effect of which is not to lift the audience up, but to so weary it that finally a point is reached where the worm turns and quits the game.

For this the music-loving public is itself responsible. Can you wonder if an artist, and especially a pianist, loses all sense of proportion, all sense even of art, and what is possible and endurable when, from his earliest years, he is so petted, praised and pampered, especially by emotional women, that it is a miracle how, under it all, he remains sane and maintains even a semblance of a healthy human being.

So far as Hofmann's playing is concerned it has reached a point where I, for one, have no hesitation in declaring that I scarcely know his equal and certainly know not his superior.

At the same time, seeing that he is one of those who has said, written and preached much about "Art for Art's sake," and what he does "for Art's sake," it is high time to tell him that to attempt to play a program where a large portion of an enthusiastic audience rises up in protest and quits the auditorium, should suggest to

him that, in future, it would be more artistic, on his part, more in accordance with the canons he himself has laid down, if he realizes that even with the greatest artist it should be a question rather of quality than of quantity, and that there is no benefit to art in wearying people to the point of protest.

A propos of Hofmann I am reminded by the splendid interview with your editor by Maurice Halpern, the scholarly and renowned critic of the *New Yorker Staats-Zeitung*, which was given the place of honor on the front page of that paper last Sunday, that it was through Mr. Freund's intervention that young Hofmann made his debut in this country many years ago.

The late Henry E. Abbey, who, at that time, was the manager of the Metropolitan, was trying to make an arrangement to bring the young genius to this country. The Steinways, however, who had on their hands Joseffy, did not see fit to go into the enterprise.

The other great houses, the Chickering, the Knabes and the Deckers, would not entertain the proposition.

In that situation Marcus Meyer, Mr. Abbey's representative, went to Mr. Freund and laid the case before him. Mr. Freund, who had already heard, through a confidential source, of young Hofmann's wonderful talent, went to Albert Weber II, the son of the original founder of the great Weber house, and finally talked him into attempting the venture. It was Albert Weber II who finally put up the money and entered into an agreement with Mr. Abbey, which brought Hofmann over to this country.

I can well recall the night of Hofmann's debut, which was at the very Metropolitan, where, Sunday night, he made such a phenomenal success. Abbey, with inspiration, had engaged an orchestra of one hundred, who were banded up, in rising tiers, on the stage. He had, on Mr. Freund's advice, built out the stage in the center, where there stood a Weber concert grand.

You can imagine the sensation when, before a crowded house, a small boy in knickerbockers came out and seated himself at the piano to perform the most difficult works from memory, to the accompaniment of the biggest orchestra New York had ever seen up to that time.

The boy's success was immediate, and before the evening was over he had made one of the most sensational debuts ever made by any artist in any line of musical endeavor in this country.

He became a popular fad. His concerts were thronged, and it was only when Mayor Strong, at the instance of some society for the protection of children interfered, that his tour was interrupted and the boy returned to Europe, enabled to do so and to finish his career through the public spirit and munificence of some rich New Yorkers, who put up a sum of money variously said to have been between \$50,000 and \$60,000, which was paid over to Hofmann's parents as some recompense for the money which they lost by withdrawing him, for a time, from the concert stage.

I do not believe that this story has ever been told in print before, but it is to the munificence of those New Yorkers, years ago, that young Hofmann was enabled to finish his musical education in such a way that he became the wondrous artist that he is to-day, and thus disprove the old adage that juvenile prodigies never amount to anything in later life.

Let me not forget to say, by the bye, that the fact that the *New Yorker Staats-Zeitung*, the leading and most representative German paper in the United States, devoted the entire first page of its issue to a musical subject at a time when a football match, the troubles in Mexico and the latest murder were inviting the attention of its English contemporaries on their front pages, shows not only the artistic discrimination of the *Staats-Zeitung*, which has always led in the encouragement and recognition of music, drama, art and literature, but it shows, further, its recognition of the vastly increased interest in everything concerning music which is being taken to-day by the American public, as compared with former years.

Certain of the critics have alluded to Signor Martinelli, the young Italian tenor who recently made his debut at the Metropolitan with more or less success, as a lyric tenor. Personally, I doubt whether the description is correct.

His debut in "Bohème" certainly could not do him justice, for the reason that he was made to appear in an opera in which, I understand, he had never sung before, so that he was facing a new auditorium, a strange audience, in a strange land, and appearing in an opera to which he himself was a stranger.

I did not hear him in "Bohème," but I did hear him later in "Madama Butterfly" and I shall be much astonished if, later on,

it is not discovered that this young man is pre-eminently an heroic tenor, and that if he gets the chance to sing in "Aida" he will astonish the natives.

When I expressed this opinion to some Italian friends they informed me that they considered my view was eminently correct and that Mr. Martinelli had made his greatest success in Italy as *Rhadames* in "Aida."

Cristalli, the other Italian tenor who came here, who made his debut in "Lucia," also should not be judged by his first appearance. In fact, my own experience has shown me that nothing is more unjust to an artist than to judge him from a single appearance, one way or the other.

I have known artists who made a triumphant debut, who fell down afterward, and I have known artists, of whom I think Mr. Ullus is an example, who fell down at first from one cause or another and afterward made a fine success, as Mr. Ullus has done.

Then, again, I have known artists who were in a company season after season without appearing to possess any particular ability, so that one really wondered why the management had ever engaged them. All of a sudden they got a chance and bloomed out as stars of the first magnitude, not only vocally but dramatically. Of such we can have no better instance than Adamo Didur, who got his chance in Moussorgsky's "Boris Godounow," gave a performance which electrified the audience and so established his right to rank with the great. Finally I have known artists who appeared here without much, if any, advance press work, captured "the few" at once, later became famous and then held their own absolutely—of such I know no better instance than Pasquale Amato. I shall always rejoice that I was one of the very first to recognize and proclaim this great and sincere singer's wonderful and masterful talent.

With regard to Cristalli there has been some criticism of the management in certain leading papers for engaging him. Suppose the critics suspend their judgment till this artist has had a fair chance. He certainly was received with considerable enthusiasm in Brooklyn the other night. There are many music-lovers as well as musical cognoscenti in Brooklyn.

We are too prone to take a haphazard judgment in such matters. We should be more fair and reasonable on a first appearance.

I hope the time will never come when we shall follow the style of the audiences in Berlin, which go, as Josef Strinsky showed not long ago, in an interview with your Editor, prepared not only to find fault but to have something happen instead of being appreciative in their attitude, and thereby drawing out the best there is in the artist instead of scaring him half to death.

The performances at the Century Opera House appear to be steadily winning favor. Judging by the determination of the directors to remodel the house, at the close of the present season, so that there will be more seats at a medium price, they have won favor with the very class which the projectors of this enterprise desired to attract.

The general attitude of the press, after the opening, has been, on the whole, fair, though I notice some disposition to be over-critical with regard to the poor pronunciation of English by some of the principals.

Charles Henry Meltzer, for instance, who deserves credit for his arduous and sincere propaganda in favor of opera in English, appears to be disposed to make this issue paramount, and so is scarcely just to the general excellence which has characterized the Messrs. Aborn's performances. I am inclined to think that Mr. Meltzer, with all his enthusiasm and unquestioned sincerity, is somewhat on the wrong track.

Before we shall have good pronunciation, whether the words are in English or in any other language, we must establish the fact that a song is not alone an opportunity for the display of vocal ability and charm, an

opera not only an opportunity for the display of good singing, fine costumes and splendid *mise en scène*, but that a song is poetry set to music and an opera is a libretto set to music, and that there is no song possible until we first have the poetry and no opera possible till we first have the libretto.

When we begin to lay proper stress on what might be called the "literary" and "poetic" part of singing, when we begin to give the poet and librettist their proper due, not only in appreciation, but financially, then the singers will begin to understand that songs and operas are not merely there to give them a chance to show off what lovely throats they have, but that they are there to carry a message—primarily that of the poet and librettist, beautified, strengthened, and, in a sense, interpreted by the composer and the musician.

Simply to insist that opera should be sung in English and that the singers should be careful about their pronunciation begs the real issue. It has certainly not aided us in giving us what we really need, namely, great music drama, the drama composed by writers of ability and distinction, who will thereby inspire composers to write as Verdi did in "Aida."

How many people, even among musicians, if you asked them who wrote "Aida," would not promptly reply Verdi; but if you asked them who wrote the libretto they could not tell you, that it was the work of the Italian poet Ghislanzoni and his French confrère, Mariette Bey, which inspired Verdi to write his masterpiece, for that is what "Aida" is.

The discussion concerning Paderewski has received added interest through an extraordinary statement made by the well-known and experienced critic, Mr. Henry T. Finck, who, in a recent review of the distinguished Pole's last recital, in which he gave his Chopin playing enthusiastic praise, said:

"As Chopin died in 1849 it is not likely that any one in Saturday's audience had heard him play, yet, judging by the remarks heard after the performance, many of the sensitive listeners had felt what might be called 'spiritualistic shivers' creeping over them, as if Paderewski were the reincarnation of Chopin; and when he played Liszt it was the same way. Can it be that the spirits of Chopin, Liszt, Schumann, Beethoven and other masters of the most universal of instruments decided to descend to our climate in the form of a musician who would embody all that was best and most characteristic in them collectively, and call him 'Ignace Jan Paderewski?'"

The "spiritualistic shivers" to which the erudite critic of the *Evening Post* alludes may, after all, have only been the draughts in Carnegie Hall. Still, as this is pre-eminently the time of "combination" the eminent composers he mentions may have held a meeting in the musical Valhalla, decided to amalgamate and descend to earth in the form of Ignace Jan Paderewski.

But if this be so, is it not rather remarkable that such original compositions as Mr. Paderewski has so far put out do not betray the power which one would expect from such an amalgamation of world-renowned composers?

Furthermore, when Mr. Paderewski pounds the piano, as he has undoubtedly been doing of late, and uses it rather as an anvil than as a musical instrument, what particular reincarnation does he then represent? Can't be that the old god Vulcan has butted in, to interfere with the colossal aggregation of distinguished composers—the old god who was the original "Harmonious Blacksmith"?

I have always been a great admirer of Mr. Paderewski, and more than ready to render him his due. At the same time I personally prefer the playing of d'Albert in many ways, certainly that of Josef Hofmann. Only last Sunday I heard another

[Concluded on next page]

FOR OPERA LOVERS

In attending Opera what one wants is the STORY in few words. The book "Opera Stories" fills this want. New edition just out. It contains the stories (divided in acts) of 180 Operas, and 5 Ballets; the very latest announced operas such as "Monna Vanna," "L'Amore dei tre Re," "Cyrano de Bergerac," "Mme. Sans-Gene," "Zingari," "Elijah," "Zaza," "Kuhreigen," "Madeleine," "Djamileh," etc.; all standard operas, also Fine Portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

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HENRY L. MASON, 188 Bay State Road, BOSTON

MEPHISTO'S MUSINGS

[Continued from page 7]

pianist whom I greatly respect and admire, Wilhelm Bachaus, a sane, musically, serious artist whose modest, unaffected attitude gave added charm to his playing, which was wholly delightful and pleasing.

And when I say this I should add that Mr. Bachaus, who roused his audience to enthusiasm, did so under the most distressing circumstances, for he played on the vast stage of the Hippodrome, a stage whose acoustic is notoriously bad and which is reminiscent of horses, camels, elephants and—Tetrazzini, though I must not forget the ever-charming *corps de ballet*, especially those members of it who twice a day jump into the water from impossible heights and are dosed afterward with chewing gum and sarsaparilla, to prevent them from catching cold.

* * *

There is a young artist and musician in this city by the name of Umberto Sorrentino. He has a good tenor voice and an agreeable personality, but the main reason why I feel confident that he will score a success is that he has caught on to the American spirit.

When I say that he has caught on to the American spirit I mean that he does not wear out his heart in a room, waiting for Opportunity to knock at the door, waiting for managers and others to come and offer him lucrative engagements. But he goes out into the world, makes himself known, takes up anything that offers, of an honorable character, and so you hear of him singing, at one time, before a big public school, and at another time he is directing operatic performances at Wanamaker's; at another time he is singing in a concert, where, perhaps, the remuneration is not large—always at work, always cheerful, making friends wherever he goes, and, above all, with the right idea of study, namely, that good diction is not in itself of much value when you sing, unless it is used to bring out the sentiment and the purpose of the poem which has been set to music, and so forms the song.

Young Sorrentino gave me, the other day, an interesting account of an expe-

rience he had had before a large school when he sang "Ridi Pagliaccio," in which, you know, the poor clown expresses his agony in a hysterical laugh. Sorrentino said that when he sang this song for the first time the boys began to laugh too, and thought it was something funny. The second time, however, the master of the school explained to the boys the situation, the plot of the opera, and the meaning of the song. The result was that not a sound was heard till the song was over, when the boys testified their appreciation by enthusiastic applause.

This leads me to refer to the wonderful work which Walter Damrosch does when he, before performing with his orchestra some notable composition, prefaces it with an introductory explanation. Such addresses have not only educational value, but they unquestionably add, especially when delivered by such an authority as Mr. Damrosch, who is also a very eloquent speaker, to the power of appreciation of an audience, which again in turn exerts its influence upon the players and spurs them to higher effort, because they instinctively feel that every nuance of the performance will be appreciated.

Before I leave Sorrentino let me say that he affords a striking instance of the change in public sentiment—as only recently he was asked to meet the growing demand for home artists by Americanizing his name. He declined! What a difference from the time when no singer could hope to succeed till he or she had gone to Europe and Italianized or Frenchified themselves!

* * *

Fired to fury by an overdose of "Thanksgiving," Mr. St. John Brenon, who poses as a musical critic for one of the daily papers, recently let loose in ribald fashion on Wagner, *à propos* of the performance of "Parsifal," at the Metropolitan, on Thursday afternoon of last week. In the course of his article he coupled "the voluble John Freund," as he was pleased to call him, with Wagner.

If for some reason of his own Mr. St. John Brenon desired to pay his respects to the Editor of MUSICAL AMERICA—why drag in Wagner?—asks Your

MEPHISTO.

AMERICAN CONTRALTO IN CHICAGO OPERA DÉBUT

Cyrene Van Gordon Heard as "Amneris"—Rosa Raisa's First Chicago Hearing—Herbert Conducts His "Natoma"

CHICAGO, Dec. 1.—Two operatic performances occupied the opera-goers of Chicago Saturday afternoon, and incidentally the Chicago Grand Opera Company introduced two new singers. The afternoon's performance brought forth Verdi's "Aida" in which Rose Raisa, the Polish dramatic soprano, and Cyrene Van Gordon, the American contralto, made their first Chicago appearances. The cast also contained Amedeo Bassi, tenor, as *Rhadames*, Henri Scott as the *High Priest* and Gustav Huberdeau as the *King*. Giovanni Polese, the baritone, who has been heard here before, was the *Amonasro*. Performances of "Aida" have become a rite with Campanini and they are among the most brilliant of his representations. He conducted the performance himself.

Rosa Raisa, the young soprano, disclosed a voice of remarkable, natural beauty, of unusual range, of sympathetic quality and power. It is not quite fully developed in method as yet, but gives great promise.

Cyrene Van Gordon, a statuesque young contralto from Cincinnati, makes a pleasant picture as *Amneris*. She also is possessed of an unusually fine voice and acquitted herself well in her vocal interpretation, though she does not yet disclose sufficient aptitude for its dramatic elements.

Bassi scored a distinct success with his "Celeste Aida" and the others in the cast were thoroughly competent.

Specially invited by Cleofonte Campanini, the general director, Victor Herbert, the American composer, came to Chicago to conduct the thirtieth performance of his opera "Natoma," which was given last Saturday evening at the Auditorium, inaugurating the series of English operatic performances. It was this opera which converted Mary Garden into an advocate of opera in English. Though not particularly impressed by Joseph D. Redding's text, she found great possibilities in Herbert's musical portrayal of the Indian girl, "Natoma," and created the part when the opera was given here two seasons ago. Last Saturday evening Alice Zeppilli succeeded to the rôle of *Natoma* and scored a decided success with it. She gave a re-

alistic portrayal of it dramatically and a highly satisfactory interpretation of its music.

The *Barbara* of Jane Osborne-Hannah was also satisfactory and special mention must be made of George Hamlin's impersonation of the rôle of *Lieutenant Paul Merrill*. Mr. Hamlin has improved considerably in his stage deportment. He is now free in his movements and unrestrained. His diction is particularly clear and he sang the music with fine enthusiasm. Armand Crabbé has inherited the rôle of *Alvarado*, made famous by Sammarco. He acquitted himself creditably and interpolated the "Vaqueros" song, which was the only vocal number demanded.

Rosina Galli, as usual, had to repeat her dance with Crabbé in the second act. Henri Scott again made much of *Don Francisco* and Hector Dufranne was beneficent looking and musically competent as *Father Peralta*. Frank Preisch assisted in creating the thrill which closed the second act, the "Dagger Dance" with Zeppilli.

The orchestra, bent on doing its best under the conductorship of Herbert, rose to exuberant heights in its performance of the score. After the curtain-fall of the second act, repeated requests for Mr. Herbert brought him before the curtain and in a neat speech he thanked the artists, orchestra and Campanini especially.

M. R.

"OPERA SCENES" IN YONKERS

Arthur Philips and Ruth Dean Delight Hearers in Costume Recital

Arthur Philips, baritone, formerly of the London Opera Company, and Ruth Dean, soprano, were heard in a costume recital at Yonkers, N. Y., November 28. The recital was given under the auspices of the Ladies' Committee of the St. John's Riverside Hospital. The program consisted solely of operatic numbers, each being briefly prefaced by explanatory descriptions of the various scenes by Mrs. Philips. The scenes from "Pagliacci" and "Thais" were especially worth while, as they served to display the excellent dramatic ability of both artists. Mr. Philips's voice was bound to be one of flexibility and strength and sympathetic as well. Miss Dean proved to be the possessor of a sweet and clear lyric voice, and her enunciation was praiseworthy. Other scenes on an interesting program were taken from "Le Jongleur de Notre Dame" and "Massenet's "Manon."

BISPHAM'S

Vogue in Vaudeville

DAVID BISPHAM is upon his tenth triumphant week in Vaudeville in Milwaukee, Chicago, Cincinnati, Cleveland, Buffalo, Toronto, Boston, Providence, and two weeks in New York—at the Palace and Proctor's Fifth Avenue Theatre. Record audiences and record enthusiasm mark his progress. The public approves his every selection, the Press commends his work as singer, actor and orator, and also as that of a great educator. Not only these, but also as an exponent of the value of the English language sung and spoken is Mr. Bispham held up as a model for the present generation.

DRAMATIC MIRROR, October 1, 1913.

DAVID BISPHAM, SUPREME ARTIST, is not only a remarkable singer, but an actor of mellowed art. His voice, a rich baritone, is splendid in its tones, never once forced. His enunciation is finely clean-cut, and there is a distinction and finesse—and old-school courtliness—in his personality and methods.

Mr. Bispham not only aims to delight music-lovers, but he strives to make his offerings educational and instructive. He is one of the great artists of our day, and Vaudeville will be vastly the gainer for his appearance.

MILWAUKEE FREE PRESS, Sept. 2, 1913.

The hearty, prolonged applause which greeted each effort of David Bispham at his opening performance at the Majestic Theatre yesterday was not only a tribute to the wonderful operatic and dramatic ability of the splendid basso, but an expression of the appreciation of really good music and the work of a great artist by a vaudeville audience.

Such demonstrations as these prove, beyond a doubt, that the classics would be popular if they were made familiar to the public.

MILWAUKEE SENTINEL, Sept. 2, 1913.

David Bispham, with that dramatic sense, which has always made his concert work distinctive, accentuates the actorial features of his songs, thus giving them a direct appeal to the masses. He knows how to suit the best in music to the popular taste, and the result is that his rendition of selections from various operas in English, with his brief introductory remarks, compels an unusual interest and attention. His programme is well selected, his voice is as resonant as when he was last here on the concert stage, and his wonderful gift of getting the soul out of a song remains an irresistible asset.

MILWAUKEE DALY NEWS, Sept. 2, 1913.

The reception accorded Mr. Bispham was the most spontaneous and genuinely enthusiastic that has been given any artist this season. He presents the same delightful personal traits, the same spirited rendition and the same rich sonorous voice and clear enunciation that have won this singer innumerable friends. It is a pleasure just to listen to David Bispham talk.

CLEVELAND PRESS, Nov. 22, 1913.

By Wilson G. Smith.

The popular success of David Bispham at the Hippodrome the past week put a big kink in the fiction that high-brow artistry soars above popular ken. The truth of the matter is that there is a lot of humbug in the proposition that high art is only appreciated and understood by the cultured few.

Let me tell you in the strictest confidence that with most of the so-called cultured few, the matter of alleged appreciation is a mere bluff. The vox populi knows a thing or two and can recognize artistic sincerity and direct emotional appeal quite as quickly and as thoroughly as the mugwumps of highbrowism. Also the idea that artists must cater to a supposed lowbrowism in popular art appreciation is a fallacy. The average mind has its out-reaching for better things—an intuitive hankering after personal betterment—and when this vague ideal is given tangible form in sincere artistic interpretation, the eye of appreciation is opened and artistic reciprocity is established.

Cheap humor may amuse us temporarily, but trenchant wit and keen satire set our thinking machinery in motion.

Musically speaking, ragtime may set our feet in motion and tickle our sense of rhythmic impulse, but music with a true emotional appeal, while we may not fully understand it, causes us to wonder what it is all about, and ultimately by repeated hearing we discover that the fault of our non-appreciation is with us and not with the art work, or its interpreter.

WHAT AN OPERATIC DÉBUT MEANS

Emotions of a Singer in Ordeal of First Appearance in an Opera Stronghold, as Revealed by Giovanni Martinelli—How an Artist's Initial Performance May Be Affected by Nervousness, Unfamiliarity with Acoustics, etc.—Leading Roles in Three Years

"Chi son! Sono un poeta."



HUS sang Giovanni Martinelli as *Rodolfo* in the "Bohème" aria at his Metropolitan Opera debut last week. If *Rodolfo* had been a poet in the Bohemia of to-day he might have written an epic of the opera stage, setting forth the emotions of the singer as he makes a Metropolitan debut, much as Leoncavallo laid bare the actor's inmost feelings in the Prologue to "Pagliacci."

Some of the sensations experienced by Mr. Martinelli at such a crisis in his career were recorded during a visit to the singer at that most significant moment, the morning after his debut in New York. The tenor was found at the Metropolitan Opera House, and as the final rehearsal of "The Masked Ball" made the region of the stage no place for quiet conversation, Signor Martinelli led the visitors to his dressing room of the night before. Here, with a background of the laurel wreath which he had won in the "Bohème" performance, the tenor gave *MUSICAL AMERICA* what was probably his first interview in America.

Actually, this was an interview by proxy, with G. Viafora, of the *MUSICAL AMERICA* staff, acting as the interpreter. Asked if he had learned much English during his stay in London as a Covent Garden star, Mr. Martinelli replied: "Only a little." He added that he found the speech of English people more easy to understand, however, than that of Americans. "It may be your *patois*—what you call it, 'slang'—was a reason the singer gave for this difficulty.

With his remarks translated into the vernacular, Mr. Martinelli suffered himself to be cross-questioned, rather timorously, as if in awe of that American institution, the interview. It was pointed out by his fellow-countryman, however, that he must become accustomed to the Americans' interest in the private life and personality of its opera favorites.

Unaware of Hat

One phase of the strain which this singer had gone through on the previous night was expressed sympathetically by W. B. Chase in the New York *Evening Sun*, as follows: "Like a Daniel in the lions' den, the new tenor, Martinelli, faced the ordeal of his young life on Caruso's 'home' stage. No wonder he was nervous." Even to the uninitiated this nervousness must have been apparent when, upon taking a curtain call at the close of one of the acts, Signor Martinelli, failed to doff his hat until reminded by one of his companions.

"I forgot that I had the hat," explained the tenor. "With *Rodolfo's* wig on, I could not feel the hat at all."

By dint of Whitman-like cross-examination on the part of Viafora, Mr. Martinelli was induced to tell something of "how he felt" when making his bow to a public conceded to be probably the most exacting in the operatic world. Throughout the whole conversation, however, Mr. Martinelli's attitude was one of the utmost reluctance to

give excuses as to why the debut performance might not have been as excellent as those he has given in the past and hopes to give in the future. Indeed, as he declared warmly, "I want to know the truth. For your public I have great respect and admiration and I want to please it, but I also want to know the truth about my work."

Thus the interview ran about as follows: Mr. Viafora: "Was not this only the second time in your life that you had sung 'Bohème,' the first having been at Baltimore less than two weeks before?"

Signor Martinelli, thoughtfully: "Si si!"

"Might not nervousness, due to the strain



(c) Mishkin

Giovanni Martinelli, New Tenor Acquisition to Metropolitan

of a debut and respect for the Metropolitan's standards, might not this cause a singer to force his tones somewhat?"

Mr. Martinelli: "Si, si!"

Acoustical Problems

"Is it not difficult for the artist, singing in an opera house for the first time, to judge the acoustics accurately enough for him to know how much voice he must use in order to be heard distinctly in every part of the house? Is not this especially true of the Metropolitan, which appears so huge to the singer, but which has acoustics of a delicate nature?"

"Si, si," as before.

It was then pointed out by Mr. Martinelli that the singer is apt to force his tone when he makes his debut in such a huge auditorium, but after he has been informed by critical listeners that he is doing so, he gradually modifies the outpouring of tone until it is suited exactly to the acoustical peculiarities of this particular opera house. Such must be the procedure of a singer appearing in a strange theater, and such conditions, added to the natural nervousness, make an operatic debut a nerve-racking ordeal, of which the spectator in the stalls can form no conception.

When Giovanni Martinelli paused for the dying away of the ovation following his "Narrative" in his own New York debut, he might have felt a sense of his distinction as one of the youngest tenors

singing leading rôles in three such operatic strongholds as the Metropolitan, La Scala of Milan, and Covent Garden in London. That is, he has just turned twenty-eight, and furthermore all of his operatic experience has been limited to the short period of three years.

Started as Clarinetist

Instead of interpreting tenor rôles at the Metropolitan, Mr. Martinelli might have become one of the clarinetists in the orchestra pit, for it was as a performer on that instrument that the singer first entered the musical category. As he explained to his visitors, he played the clarinet at the age of twelve and when, like all good Italians, he served his term in the army, this musical gift caused him to be assigned to the regimental band. The leader soon discovered that Clarinetist Martinelli had a voice, and after that it was "no more clarinet" for the young Italian, for he was started at a vocal career.

Observing the sturdy build of the former "military man," the visitor asked if the tenor was fond of athletics. Here the Signor burst into English, as he cried, face aglow with enthusiasm: "Sports? Yes, football I like very much. In Italy I played it, but not what you have here in your country. Bicycling I like very much, too. In London, some English friends, they ask me to play tennis with them, but I like football."

When Mr. Martinelli arrived in this country he brought with him a much-prized acquisition which he did not "declare" at the customs house. This was an attractive young bride to whom the tenor was wed some three months ago.

After his Metropolitan season the new *Rodolfo* and *Pinkerton* will depart in January to resume his European engagements, singing at the Monte Carlo opera and returning to Covent Garden for the Spring season.

K. S. C.

THE "WISCONSIN IDEA" OF MUSICAL UPLIFT

THE "Wisconsin idea," to study which some distinguished Philadelphians recently made a pilgrimage to Madison, seems to have ramifications undreamt of by the ordinary social reformer. Not only is it supposed to elevate Wisconsin intellectually, morally and industrially, but it now proposes to raise the whole State musically. This is not a bad idea, says the Philadelphia *Record*, and is a reminder of the fact that at the recent session of our own Legislature a Philadelphia member who is an enthusiastic lover of music introduced a bill appropriating \$100,000 for orchestral concerts of classical compositions in every city and town of the State. Apparently it never emerged from committee. If it did its fate was quickly sealed by unmusical members.

The Wisconsin plan is less pretentious in its start, and aims more at the revival of the old-fashioned singing schools, supposed to be especially dear to the youthful rural swain and his best girl. Apparently these have almost disappeared in the Badger State, for it is desired to revive them in the interest of higher culture and a better social life. Possibly in the years to come one may, as a result of this new movement, look to Wisconsin not only for ideas with which to improve our Americanism, but also for the grand opera stars and concert singers who are to flourish in an American school of music. The *Milwaukee Journal* gives this account of the new departure:

"Old-fashioned singing schools will be made instruments for developing the social life of the towns, villages and neighborhoods. Defunct town bands will be resurrected. Community orchestras will organize. Home talent will put on shows in the various communities. There will be old-fashioned music, like 'Suwanee River' and 'Annie Laurie,' and also productions in line with Coleridge Taylor and Gounod.

"This movement has the backing of the extension division of the University of Wisconsin, which will undertake to push the social side of music in every neighborhood of the State. The division will leave development of musical prodigies to private instructors of music and will confine its efforts to helping communities get genuine enjoyment out of music in any form and pageantry in its relation to promotion of social life.

REFINED ARTISTRY IN POSSART RECITAL

Pianist's Thoughtful Readings of Standard Works Win Appreciation

Lovers of pianoforte music found cause for rejoicing in the performance of Cornelia Rider-Possart at Æolian Hall, New York, on the afternoon of November 26. Not only did Mme. Possart's program take a comprehensive sweep of the standard literature for the piano, but her manner of presenting it was admirable both in technical certainty and in the intelligence of her interpretations. Thus when the pianist was recalled at the close of her first group and showered with floral offerings, this merely expressed the general appreciation of the audience for her playing.

In this opening group she had included the Beethoven Sonata, op. 2, No. 3, given a thoughtful reading and a performance of much technical ease. Delicate facility marked Mme. Possart's presentation of the Mozart "Pastorale Variée," which was one of her most applauded offerings. Daquin's "Le Coucou" and the Scarlatti D Minor Presto, both played with dexterity, completed this group of classics.

Succeeding these numbers was the Brahms G Minor Ballade and Intermezzo, op. 118, the Raff Rigaudon and Chopin's Nocturne, op. 62, No. 2, and the B Flat Minor Scherzo, in which the pianist outlined the varying moods with finished art. Another fine performance was that of the Ludwig Schytte's Sonata, op. 53, which closed the excellent program.

K. S. C.

"Classes will be formed and courses given in towns that apply. Requirements for entrance to these classes, such as voice and ear testing, will not be maintained. And all that will be necessary to become a horn-player is to own a horn.

"The University stands ready to lend its aid to any community that wishes to develop town bands or orchestras."

"Oratorio Artists" Charm Music Lovers of Wisconsin Cities

MARINETTE, Wis., Nov. 11.—An evening of rare musical enjoyment was the concert given by the Oratorio Artists under the local direction of the Dorcas Society. The artists composing the quartet are Agnes Kimbal, soprano; Elsie Baker, contralto; Reed Miller, tenor, and Frederick Wheeler, baritone, with Ward C. Lewis as accompanist. The popular artists were generous with their encores.

The Oratorio Artists also appeared as the first number of the Philharmonic Society's entertainment course at Eau Claire, Wis., on Monday evening, before an appreciative audience. Mr. Miller made his initial appearance at Eau Claire and his singing was a great feature of the concert. His rendition of "I Want All Your Heart," an aria from Mendelssohn's "Elijah," and Hammond's "Pipes O' Gordon's Men," were most pleasing. In the trio numbers, Miss Kimbal's voice was shown to good advantage particularly in the "Faust" trio, while both Miss Baker and Mr. Wheeler were in excellent voice.

M. N. S.



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WORKING HARD IN OHIO FOR STANDARDIZATION

Conventions in Every County in the
State Scheduled—State Convention
Next Spring

WARREN, O., Nov. 25.—The Ohio State Music Teachers' Association, which has as its president this year Lynn B. Dana, of Dana's Musical Institute, of this city, has adopted at Mr. Dana's suggestion a plan of State-wide organization which takes in every music teacher in Ohio. So far thirty-seven counties have organized under the plan and the interest in State standardization of music teaching has increased to an amazing extent. The next State convention will be held at Warren in the Spring of 1914.

The first county in Ohio to hold a local convention under the new plan was Trumbull, B. F. Stuber, Warren, president. An all-day session was held in Dana Hall here on Saturday. The meeting was opened with an address by the county president, and both Mr. Stuber and Mr. Dana, who made the other principal address, devoted themselves largely to the benefits of standardization.

In answering the question, "Shall the State determine the standard or shall the various State organizations take the matter in hand?" Mr. Stuber gave it as his belief that the weight of argument was in favor of the latter to avoid getting politics mixed up with the matter unduly. For the benefit of musical conditions in the outlying districts, villages and other communities, Mr. Stuber favored establishing anew the old-time singing school.

"For two years," said Mr. Dana in his address, "the Ohio State Music Teachers' Association has been at work on the subject of standardization and many plans are being considered which will be brought before our next convention. Standardization means the best pupils, the best teachers, the best schools, the best conservatories, the best musicians, the best in all that goes to the making of the larger musicianship."

Following Mr. Dana's remarks the meeting was thrown open for general discussion on "What about the Teacher in the Rural Districts?" At the afternoon sessions "The Public School Music Supervisor" was the topic of discussion first, followed by a consideration of the "Education of the Parent Musically as Well as the Pupil." Conventions will be held in every county in the State before the State convention.

SPRINGFIELD CONCERTS

Paderewski Heard by 3,000—Local Artists in Chamber Music

SPRINGFIELD, MASS., Nov. 28.—Paderewski played in the Municipal Auditorium Tuesday night, and opened the series of concerts from which it is expected enough will be realized to complete the fund for the installation of an organ in the new hall. Besides being a most notable recital it was to Springfield as big a society event as the opening of the Metropolitan Opera House is to New York. Nearly 3,000 heard the Polish pianist give of his very best.

The Springfield Symphony Orchestra opened its eleventh season when the Janzer String Quartet gave its first morning musicale in Touraine Hall, Monday. It was attended by a large number of guarantors, these chamber-music concerts being restricted to members of the Springfield Symphony Orchestra society. The quartet is made up of Emil K. Janzer, director of the orchestra, first violin; J. C. Murray, second violin; Robert Hitchcock, viola, and Arnold R. Janzer, violoncello. The first number was Beethoven's Piano Quartet, op. 16, Elsie Bagg playing the piano part. The quartet also played the "Spaherenmusik" from the *molto lento* of Rubinstein's Quartet, op. 17, No. 2, and Smetana's delightful "Aus meinem Leben" Quartet. The players did very well. Phillip Buscemi, tenor, one of the old Manhattan Opera House singers, was the soloist.

Last week the third of the Steinert series of concerts was given by Mme. Johanna Galski, Marie Caslova and George Harris, Jr. Mme. Galski was at her best, and Miss Caslova pushed the star hard for popularity. Mr. Harris was also well received. Edwin Schneider was the accompanist.

V. H. L.

Pianist Kempton and Violinist Matheys in Detroit Recital

DETROIT, Nov. 21.—George Shortland Kempton, pianist, and Henri Matheys, violinist, prominent members of the staff of the Ganapol School of Musical Art, played on November 20 at the Church of Our Father. The capacity audience was ex-

tremely enthusiastic and demanded many encores. Mr. Kempton played with great brilliancy and power. The audience was particularly charmed by his group of five numbers, including "Funerailles," Liszt; Rhapsodie in C major, Dohnanyi; Barcarolle in G minor, Rachmaninoff; "Papillons," Ole Olsen; Staccato Etude, Rubinstein, and his encore, a composition by Dohnanyi. Mr. Matheys was greatly improved since last year and he played the concerto by Wienxtemps with beautiful tone and fine technic. He appeared also as composer, playing the adagio from his own Sonata. E. C. B.

YOUNG CONTRALTO'S SUCCESS

Beatrice McCue to Make Long Tour of the United States

Beatrice McCue, the young contralto, who bears the distinction of being one of the successful of American trained singers, is preparing to go on a long tour of the United States under the management of Haensel & Jones. Miss McCue is now soloist at the Broadway Presbyterian Church, and has given several musicales in New York this Fall. She sang in Gaul's "Holy City" in October at the home of Mrs. R. C. Penfield; at the annual luncheon of the Daughters of Ohio at the Waldorf Astoria this month, and also at an organ recital in the Broadway Presbyterian Church. On all of these occasions, Miss McCue met with great success.



Beatrice McCue

FLONZALEYS IN ST. PAUL

Quartet Plays for Schubert Club—Popular Symphony Concert

ST. PAUL, Nov. 26.—Once more has the Flonzaley Quartet made a pilgrimage into the Middle West, bringing to the Schubert Club of St. Paul its message of scholarly attainment and refined musicianship. Twelve hundred members of the club and some Flonzaley lovers from Minneapolis were assembled. Beethoven's Quartet in C Minor, op. 18, No. 4, Moor's Suite for violin and 'cello (new), and Schubert's Quartet in D Minor constituted the flawlessly interpreted program.

The third popular concert of the St. Paul Symphony Orchestra was played Sunday afternoon.

The orchestral number, happily chosen by Conductor Rothwell, were Hofmann's "March of Homage," Goldmark's Ballet Music from the "Queen of Sheba," Wagner's "Träume," Jäernfelt's "Praeludium," and "Berceuse," and Rossini's Overture to "William Tell." Significant of the mind of the audience was its sympathetic reception of the beautiful "Träume," plainly marking this number as the most enjoyable orchestral offering.

George Klass, second concertmaster of the orchestra, appeared as assisting soloist in Tchaikowsky's Concerto in D Major, op. 35. Only complimentary comment was offered on his performance.

F. L. C. B.

COMPLIMENT FOR RUSSELL

Otto H. Kahn Praises Management of Boston Opera Company

BOSTON, Nov. 28.—Otto H. Kahn's familiarity with matters operative through the chairmanship of the Metropolitan Opera House Board, as well as his connection as a director in the Boston and Philadelphia companies, makes the following letter which was received from him recently by Director Henry Russell, of the Boston Opera, of considerable interest:

"I am in receipt of your letter of the 19th instant, enclosing the budget of the Boston Opera Company for 1913-14, which I have read with interest. It is quite remarkable, and eloquent testimony to your managerial skill, that you are able to produce the excellent artistic results and provide the interesting and varied repertoire you do, with so small an expense, as compared with that of the Metropolitan and of the Chicago-Philadelphia companies. I trust that your labors will receive the recognition which is their due, and that the Boston public will give to its opera the support, financial and otherwise, which it so amply deserves. Its existence is a monument to Mr. Jordan's splendid public spirit, and its excellence a high tribute to your devotion and ability."

Recent Successes in Europe of VICTOR BENHAM PIANIST

as told in press reviews:

Victor Benham gave a Chopin recital at Bechstein Hall. His program was arranged in a most interesting manner, so that the great enthusiasm of the public was well rewarded.

Mr. Benham is a pianist with a healthy musical taste and a finely developed technic. He played the A flat valse with great verve and the F minor ballade and G flat impromptu in a highly artistic manner, the tone and treatment being most plastic. The mazurkas were also very finely conceived. The performance of the C minor nocturne was grandly conceived. He had several encores at the end of his program.—*Berlin Allgemeine Musik Zeitung*.



Victor Benham played a Chopin program on October 15 with fine conception. He played with tender and intense feeling.—*Berlin Reichsanzeiger*.

Victor Benham gave his second recital at the Bechstein Hall on October 26 and played Mozart's C minor fantasie, Bach's fantasie chromatic and fugue, Beethoven's sonata, op. 111, Schumann's etudes "Symphoniques" and several pieces by Chopin, adding five encores in response to the demand made by an enthusiastic public. He interested us with the fine performance he gave of the above works.—*Berlin Vossische Zeitung*.

Victor Benham played with great command at his second recital on October 26 and displayed a remarkable technic. It only need be added to what has already been said in these columns of Mr. Benham that his rendition of Beethoven, Bach, Schumann, Schubert, Mozart and Chopin were both spiritually and technically of a very high order.—*Berlin Allgemeine Musik Zeitung*.

The soloist was Victor Benham, who gave an ideal performance of the Schumann concerto. The first movement was played in a highly romantic way the cadenza being a great tour-de-force. The intermezzo was a great delight and the finale has never been played with more brilliance, fire and finish.—*Buda-Pesth Lloyd*.

American Tour, Season 1914-15, opens in
October

FOR DATES ADDRESS

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NO OPERA FOR PITTSBURGH

Unable to Secure Metropolitan Season—
New Concert Company

PITTSBURGH, Pa., Dec. 1.—Col. Samuel Harden Church, secretary of the Board of Trustees of the Carnegie Institute, which manages Carnegie Music Hall and the organ concerts given there by Charles Heinroth, recently wrote to the Metropolitan Opera Company to ascertain if arrangements could not be made whereby there would be a season of grand opera in this city. Much, however, to the disappointment of those concerned, word has arrived that all dates are filled, therefore there will be no grand opera in Pittsburgh for the season of 1913-14.

Another concert company has been organized in Pittsburgh, the Hall-Napier Concert Company, composed of prominent musical people of this city. The personnel consists of Walter E. Hall, organist at Trinity Episcopal Church for many years; Edward J. Napier, vocalist and pianist; Dorothy Napier, flutist. The organization made its first public appearance at Canonsburg, Thanksgiving night, when it had the assistance of Sylvia Derdevyn, the Belgian soprano.

The Apollo Club announces that during the coming season's concerts it will have the assistance of Mme. Corinne Rider-Kelsey for the first entertainment and Dan Beddoe, for the second, the latter singer being a former Pittsburgher.

Regardless of the fact that Fritz Kreisler appeared in a concert here but three weeks ago, at which time he played to a capacity house at Memorial Hall, he appeared here again last Tuesday night attracting nearly as large an audience. It was a triumphant night for the famous artist, showing his great popularity among the music lovers of Pittsburgh. His offerings included such numbers as the "Devil's Trill" by Tartini; Wieniawski's Second Concerto, three Paganini caprices, Mr. Kreisler's own "Liebesleid" and others. Carl Lamson was the able accompanist. E. C. S.

ANOTHER STEINERT SERIES

Management Considering Second Course
for Worcester

WORCESTER, Mass., Nov. 24.—The third concert of the Steinert series proved one of the most successful concerts of the season. Mme. Johanna Gadske, soprano of the Metropolitan Opera; Marie Caslova, the young violinist, and George Harris, Jr., tenor, were the artists, and Edwin Schneider was the efficient accompanist. Mme. Gadske was given a great ovation and was compelled to add several encore numbers to her program. After her final "Liebestod" she granted the "Cry of the Valkyries," of which a repetition was demanded.

Miss Caslova was applauded for her advanced artistry and she, too, played several encores. One of the many effective numbers of Mr. Harris was "Be Ye in Love with April-tide," by Ward-Stephens.

The Steinert course is so popular that the management is considering another series at its close. This will be given early in the new year, probably beginning in January. M. E. E.

Largest Providence Audience

PROVIDENCE, R. I., Nov. 26.—The third concert of the Steinert series was given on Tuesday evening, with the largest audience of any of the performances given in

Rosalie Thornton

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CONDUCTOR ARENS AND ASSOCIATES IN RECENT CONCERT



Reading from the Right, Franz X. Arens, Frank Ormsby, James Philip Dunn and Sara Gurowitsch

AFTER the concert of the People's Symphony Orchestra on November 9, in Carnegie Hall, Conductor Franz X. Arens and three associates who participated conspicuously in the event posed for the flash-light reproduced above.

Frank Ormsby, tenor robusto, gave a most spirited and dramatic rendering of the novelty that was introduced, "Annabel Lee," a composition scored for complete orchestra and tenor voice, heard for the first time on this occasion. Mr. Ormsby is the tenor of the Fifth Avenue Baptist Church, familiarly denominated "the

Rockefeller Church." His position is one of the highest salaried in New York.

James Philip Dunn, the composer of "Annabel Lee," is of Irish-American parentage, an American by birth and education. He received his secular education at the College of the City of New York, and his knowledge of musical theory at Columbia University. He also states that not a little of his general musical experience "was acquired in the top gallery of Carnegie Hall, listening to such concerts as have been given for more than a decade of years, by the People's Symphony Concerts,

educational sources, which afforded him an opportunity to gain technical knowledge and insight into the nature of the orchestral apparatus which could have been derived in no other way."

Sara Gurowitsch, the young Russian 'cellist, is one of the most interesting personalities before the concert public. Her reputation as a 'cellist of high ability was first established by winning the Felix Mendelssohn Bartholdi prize at Berlin, and she has made many successful appearances in Berlin, London, Leipzig, Vienna and other musical centers of Europe.

the series. The artists were Mme. Johanna Gadske, soprano; Marie Caslova, violinist; George Harris, Jr., tenor, and Edwin Schneider, accompanist. One of Mme. Gadske's encores was a composition of Mr. Schneider's. G. F. H.

Von Ende Directs Successful Concert of
Forward Association

The ninth concert given by the Forward Association, under the direction of Herwegh von Ende, November 23, proved a big success. The following soloists participated: Genevieve Finlay-Stewart, contralto; Marguerite Bailhe, pianist; Gino Burgarella, violinist, and Joseph Mann, tenor. The chief honors of the evening went to Mme. Finlay-Stewart, who sang Verdi's "O Don Fatale" and three Schumann songs to so much enthusiasm that she was forced to respond with two encores. Mr. Mann gave Verdi's "De Quella questa" and an aria from Braza's "Reginella" commendably. Mr. Burgarella played numbers by Vieuxtemps, Chopin, Sarasate and Hubay, with artistic interpretation, and Miss

Bailhe rendered several Chopin numbers and Stojowski's "Valse Humoresque" with musicianly precision.

Beatrice Goldie Sings Hoberg Songs at
Reception

Beatrice Goldie, president of the Bel Canto Club of New York, gave an informal reception at Hotel McAlpin, November 22. Mme. Goldie delighted her friends with her artistic rendition of Margaret Hoberg's songs, which were accompanied by Miss Hoberg herself, and were heartily encored. Miss Hoberg was also

recalled upon her presentation of her piano compositions, special pleasure being given in the "Humoresque" "March Grotesque, from Suite for Harp," which appears equally well-adapted to the piano. Most enthusiastic appreciation was shown for the readings by Estelle Lovelle Edmunds, and the dramatic monologue by Mme. Pilar-Morin.

Hermine Bosetti, late of the Munich Court Opera, has been filling a guest engagement at the Berlin Royal Opera as a possible preliminary to being engaged to fill Frieda Hempel's place.

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BOSTON PIANIST HEROINE IN ORCHESTRAL CRISIS

With Borrowed Gown and Gashed Finger, Edith Thompson Helps Save Situation in Cleveland

BOSTON, Nov. 20.—Edith Thompson, the accomplished young pianist of Boston and pupil of Mme. Helen Hopekirk, had some painful experiences on her way to Chicago for appearances with Mr. Stock's orchestra. It had been planned that she should stop off at Cleveland for a rehearsal with the orchestra which was scheduled to play in that city just prior to the Chicago concerts.

Upon arriving in Cleveland she found herself in the midst of the terrific blizzard. With the train service all crippled, at a late hour in the afternoon the Chicago band had not arrived and her rehearsal then had become impossible. Rather than disappoint the public, however, the Cleveland manager asked Miss Thompson if she would give a program with the assistance of Pasquale Amato, the Metropolitan baritone, who was to have been the orchestra's soloist.

"But my evening gowns are all in my trunk, which has gone on to Chicago," replied Miss Thompson.

"That can easily be adjusted," was the reply. A cab was called, and Miss Thompson was requested to go to a nearby modiste, select any gown she liked, and be in readiness for an evening performance. This she did, and at the hour of six was resting at her hotel, when she was informed by phone that the orchestra had arrived. Miss Thompson supposed that this canceled her arrangement and immediately planned to enjoy the evening leisurely in listening to the symphony concert.

At 7:45 she was notified that while the orchestra was there its car of instruments had gone astray, and, "would she play?" There was only fifteen minutes left to don the new gown, but Mr. Amato saved the situation by singing a group of songs.

Before leaving her hotel another misfortune befell Miss Thompson, as she gave her finger an ugly cut with a manicure instrument. She played her offerings, however, until her finger was so painful, and the piano keyboard so smeared with blood that it was impossible for her to continue with her part of the program.

W. H. L.

Ruth Deyo, Pianist, Soloist with Boston Orchestra in Providence

PROVIDENCE, Nov. 20.—The second concert of the thirty-third season here of the Boston Symphony Orchestra, Dr. Carl Muck, conductor, was given in Infantry Hall on Tuesday evening before the usual large audience. The soloist was Ruth Deyo, the young American pianist, who was heard here for the first time. She chose for her number Brahms's Concerto in B Flat Major, No. 2, and played with poetry and feeling throughout. She was recalled several times. The orchestra played Glazounow's Symphony in B Flat Major, No. 5, Smetana's Overture to "The Bartered Bride" and Weber's "Jubel" Overture.

G. F. H.

Dresden Has Five Hundredth Performance of "Tannhäuser"

BERLIN, Nov. 22.—"Tannhäuser" was presented for its 500th performance at the Dresden Royal Opera this week, Conductor von Schuch giving it in its original form exactly as it was heard at its Dresden premiere on October 19, 1845. The performance resulted in an ovation for the conductor and the principal singers.

POOR JUDGMENT SHOWN IN HOFMANN RECITAL

Pianist's Program Badly Proportioned and Far Too Long—His Playing Unsurpassable, However

It would be pleasant to be able conscientiously to record that Josef Hofmann's second recital in Carnegie Hall, New York, on Tuesday afternoon of last week, at its best, was one of the pianistic high-water marks of the season. The great artist was, indeed, in superb form and were perfection surpassable one might actually feel disposed to imagine that he outdid his achievements of a few weeks earlier.

But the recital was turned into a ruthless disappointment solely because of Mr. Hofmann's unbelievably bad judgment in the construction of his program. His weakness in this line has often been de-

plored in MUSICAL AMERICA, but it seemed scarcely credible that an experienced player of Hofmann's standing should be capable of devising a program so prodigiously ill-balanced and so ridiculously long as last week's which included a number of short Beethoven pieces, the end-less "Hammerklavier" sonata, several Schumann numbers from the "Fantasy Pieces" and "Children's Scenes" followed by the interminable "Kreisleriana" (in which, furthermore, Schumann's fount of melodic inspiration runs dry) and then by some half dozen sufficiently lengthy Liszt works, which were not reached till after five o'clock.

The severest criticism on a program so badly proportioned was the stampede of the audience after the "Kreisleriana," leaving a bare handful to hear the Liszt. Mr. Hofmann might advantageously observe the ways of some of his colleagues as regards program-making. On this subject he stands in urgent need of expert advice.

H. F. P.

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Scene of Beilis Trial Viewed by American Musical "Pilgrim"

By CONSTANCE PURDY

[Editor's Note: Constance Purdy, the American soprano, has sung in opera in Russia, and has been active in spreading the propaganda for Russian music in America.]

SOME years ago while visiting Russian friends who had a Summer home not far from Moscow I used to watch with great interest the bands of peasants who passed by daily along the highroad. They



Scene at Station Platform in Little Russia

proved to be pilgrims bound in this particular instance for the city of Kieff, nearly 600 miles away. Weary as they often seemed, the spirit of these pilgrims was indomitable, and the sound of their songs of praise, coming to us over the fields, was always lovely to hear.

Thus, perhaps because my interest in the ancient city of Kieff had been aroused through this picturesque source and also because I knew something of their haunting folk melodies, I was doubly glad when the opportunity to visit Little Russia was given me. From the moment our train began to glide past those sleepy, white-walled, straw-thatched villages, it was brought home to me that I was in the Ukraine, that land which Gogol's romances have made such enchanted ground and history so famous. When the train slowed down I could hear the voices of peasants singing, now plaintively, and then again so gaily that I could fairly imagine the dancing and revelry accompanying it. The music of the Little Russians seems to me less somber in gen-

eral than that of the Great Russians, and more oriental in color. Was it not Cesar Cui who said that Tartar influence is so strong that there is hardly one Russian folk song that is not affected by it? This would seem to me particularly true of the folk songs of Little Russia.

As to the *doumka*, a kind of lament (or to quote from Grove, "an epic song of irregular rhythm recited to a slow chant") this is perhaps the most beautiful type of song associated exclusively with the Ukraine. These *doumkas* have been handed down from the days of the wandering minstrels and were originally improvised by them. Now the village women invent the words and music. In a *doumka*, if the song ends on the dominant note or lower octave, the closing of the verse is sung softly, and then the new verse begins loud and accented, without any break between the two verses, the only division being a sort of "shake" or thrill. I am told this feature is also common to Cossack songs.

A City of Religion

Kieff will always remain fixed in my mind as a city of religion and churches. Everywhere I turned I saw pilgrims, seemed to hear everywhere the chanting of priests surrounded by the splendor imposed by the Russian ritual-chants of a solemnity and beauty coupled with a reverence of spirit not to be surpassed. When I wasn't being urged to buy holy souvenirs or to visit the great catacombs which underlie the city, the sound of many church bells was constantly in my ears. A tremendous part is played by the bells in



General View of the City of Kieff

every phase of Russian life, and truly here they were omnipresent.

The opera season was over when I visited Kieff and I was sorry, for the opera there is said to be, extremely fine, ranking immediately after that of St. Petersburg and Moscow. Instead, I found myself in a Summer Garden listen-



Pilgrims at Kieff, Overlooking the River

ing to an atrociously bad musical drama, based on a religious subject, though there were no pilgrims present. My eyes were so tortured with tawdry scenery and the characters were so unreal, despite their temperamental gestures and frenzied wavings of paper swords, that I was glad to abandon them for a gypsy chorus of doubtful ability, but great popularity. How I did wish myself back in one of those villages, glimpses of which I had caught the night before, listening to the poetic folk songs the Little Russians have made so interesting and which sound so different here than when heard in the drawing rooms or concert halls of Moscow.

frequently and was recognized as one of her truly artistic pupils. In her teaching work Miss Patterson has carried out, with no little success, the method and the artistic ideals of Mme. Marchesi.

EDMUND WARNERY'S RECITAL

Philadelphia-Chicago Opera Tenor Turns Successfully to Concert Platform

PHILADELPHIA, Nov. 24.—One of the most artistic and enjoyable recitals given in this city in a long time won the appreciation of a select audience, in the North Garden of the Bellevue-Stratford last Thursday afternoon, when Edmund Warnery, the popular French tenor of the Philadelphia-Chicago Opera Company, was heard here for the first time in concert, assisted by Sara Gurowitsch, the young Russian violoncellist. Mr. Warnery is best known for his admirable interpretation of *Pelléas* in Debussy's "*Pelléas et Mélisande*," but has also won success in other leading operatic rôles, and his appearance in recital was an event of unusual interest. Warnery's voice is a tenor of pure quality and excellent range, which is used with refinement and artistic skill, and his polished manner and temperamental delivery of purely French music are peculiarly adapted to the concert platform.

Numbers by Debussy, Massenet, Huc, Bruneau, Leroux, Charpentier and others were sung, with the keenest appreciation of their musical value and the intimate meaning of the texts. So greatly did the audience enjoy all that he did, and so admirably was every number interpreted that he was compelled to repeat several of them.

No less pronounced was the success of Miss Gurowitsch, who captivated the audience not only by means of her musical ability, but also by the unaffected charm of her personality. Her execution shows training that has conquered technical difficulties and she possesses a tone that is smooth, vibrant and sympathetic. Mr. Warnery's accompaniments were played by Spencer Clay, whose efficiency in this important capacity was ably demonstrated. The recital was given under the auspices of the Estey Concert Bureau. A. L. T.

Elizabeth Kelso Patterson a Marchesi Pupil

The death of Mme. Matilde Marchesi calls attention to American singers who have had the honor of her instruction. One of these favored ones is Elizabeth Kelso Patterson, the New York vocal teacher and soprano. Miss Patterson, who has for a number of years devoted herself to instructing in the vocal art in New York, studied three years with the late mistress of *bel canto*. She was one of twelve American girls who were asked by their teacher to write in her "Artist-Book" a distinction which was not conferred on many. At the recitals given by Mme. Marchesi in Paris, Miss Patterson sang



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VIENNA'S RECITAL CALENDAR CROWDED

D'Albert and Bachaus Heard Among the Pianists—Beatrice Harrison in Joint Recital with d'Albert—Slezak, Julia Culp and an American Basso Win Approval—First Performance of a Movement from a Youthful Bruckner Symphony

VIENNA, Nov. 15.—It almost seems as if the pianists of the season were to appear in alphabetical order. D'Albert opened the series in the new concert house and Bachaus was the first to be heard in the large Musikvereins Saal. As always, when Bachaus is heard, his wonderful command of technic amazes the listener; but his true musicianship makes the magic of his fingers subordinate to warmth of expression and intensity of feeling.

Alfred Baumann's piano recital proved a decided success. The artist produced a particularly deep impression by the beautifully played *Andante* of the rarely heard A Minor Sonata by Schubert.

Still at the letter B, it gives pleasure to chronicle the favorable impression made by the young pianist, Alexander Brailowsky, a

pupil of Florence Trumbull, at his recital last Sunday evening in the small hall of the Konzerthaus. A difficult program, beginning with Beethoven's Sonata in B Major, followed by Schumann's "Faschingsschwank" and further containing numbers by Chopin, Liszt and Leschetizky, was brilliantly executed and gave proof of the young artist's deep musical intelligence. A small sister, eleven-year-old Sina Brailowsky, will give a piano recital in the same hall a week hence. She, also, is a Florence Trumbull pupil.

At a recent violin recital by Aldo Antonietti, Marie Wittels of the Leschetizky school once again had occasion to show her proficiency as a pianist, sharing with the violinist the honors of the evening. Another Leschetizky pupil, Mena Töpfer-Nechansky, a girl still in her teens, devoted an entire evening to Chopin recently and played with great charm.

D'Albert-Harrison Recital

Eugen d'Albert and Beatrice Harrison, a distinguished combination in truth for a sonata evening, did not fail to draw a large gathering for several hours of purest musical enjoyment. The numbers were the A Major by Beethoven, the E Minor by Brahms, and a Saint-Saëns sonata, all rendered with consummate art, the lovely singing tone of Miss Harrison, recognized now as a violoncellist of the first rank, and the considerably tempered touch of the piano Titan, melting into the most enchanting harmony. Another d'Albert-Harrison evening was that of the latter's concert last week in the large hall of the Konzerthaus, the second number of which was a pleasing cello concerto in C major by d'Albert, the composer, conducting.

Passing from players to singers, there are, to begin with, two very interesting concerts to mention, Leo Slezak's in the large hall and Julia Culp's in the middle hall of the Konzerthaus. Slezak sang the E Major Aria of *Huon* from Weber's "Oberon," the Florestan aria, the "Preislied" from the "Meistersinger," the Romanza of Raoul (Huguenots) and a number of songs by Brahms, Liszt, Strauss and Weingartner, all in his accustomed brilliant manner and beautiful voice. Incidentally, the fine pianist, Oscar Dachs, played two movements from the Grieg piano concerto and also reaped great applause. The opening number of the concert had been the overture to Weber's "Oberon," splendidly played by the Tonkünstler orchestra under Nedbal's inspiring lead.

Julia Culp had on her program songs by Schubert and Brahms which she sang in her accustomed nobility of style with beautiful voice, soulful expression and finished art. Interspersed with these songs were some by Erich Wolf, the young Austrian composer whose early death is so much regretted.

American Basso Heard

The large and distinguished audience which assembled on a recent evening at an entertainment of the "Concordia," the Vienna Press Club, were given agreeable occasion to hear the young American basso, James Goddard, on the concert stage, his name being down for one of the numbers of a highly interesting program. He sang in French the Serenade from the "Don Juan" of Tchaikowsky, a German song by Hugo Wolf, and in response to loud recalls the "Plaisir d'Amour" by Martini, showing his beautiful and powerful voice and artistic ability to the best advantage in the varied style of these compositions.

Of orchestral concerts those of the Concertverein, on two successive evenings of the last week, were marked by an interesting musical event, the first performance anywhere of a movement from a symphony by Anton Bruckner, composed in his early youth in 1863, and hitherto not published. Of simplest structure, a gentle idyll to a slow movement in E flat, it was interpreted by Conductor Ferdinand Loewe with all his love for Bruckner and could not fail to please. Another novelty in this concert was the Violoncello Concerto by Hermann Graedener. There are few of the not too numerous cello concertos in which this fine instrument is treated with so much love and consideration of its purely singing tone and lyric character as in this new composition. The finale, a cheery *allegro*, leaves the hearer in a happy frame of mind. The concerto found excellent interpretation at the hands of Paul Grümmer, the cellist of the Konzerthaus Quartet.

At noon last Sunday the first of the season's regular Philharmonic concerts under Felix Weingartner took place, and in the evening the popular conductor delivered an interesting lecture on Richard Wagner in commemoration of his centenary.

Preparations for Salzburg Festival

Preparations are already energetically under way for the solemn inauguration of the new Mozart House in Salzburg next August, to celebrate which the Mozarteum is arranging a great music festival. The program of the celebration, which is to extend over a period of nine days from the 12th to the 19th of August, 1914, has been fixed in outline. There will be three symphonic concerts by the Vienna Philharmonic Orchestra, under Arthur Nikisch and Dr. Karl Muck, illustrating the development of symphonic music in Austria from the old classics down to Anton Bruckner, Mozart with his three great symphonies occupying the center. Under Lilli Lehmann's artistic management "Don Giovanni" will be presented in Italian with Dr. Muck as conductor. There will take part in this performance, besides Lilli Lehmann, Mr. Forfell as *Don Giovanni*, MacCormack as *Ottavio*, Seguro as *Leporello* and Geraldine Farrar as *Zerlina*. The opera will be given on three evenings. Two performances of the "Eloquence from the Seraglio" will take place with Conductor Franz Schalk, Selma Kurz, Marie Gutheil-Schoder and Alfred Piccaver, of the Vienna Hofoper, in the cast. At a special Mozart concert under Paul Graener, director of the Mozarteum, and with professors of this institution as performers, in conjunction with Alfred Grünfeld of Vienna, rarely heard works by the great composer will be given, and open air productions are planned in the natural theater of the Mirabel Garden. Sacred compositions by Mozart will mark the opening and closing concert.

At the Hofoper performances of "Otello" and "Falstaff" have concluded the Verdi cycle. The expenditure for this cycle by the management of the Hofoper is estimated, for new costumes and decorations, at \$12,000. The "Girl" is drawing large audiences and, despite conflicting opinions as to its merits, seems to have taken hold of popular favor, owing in no small measure, perhaps, to the excellent interpretation of the principal characters, notably by Frau Jeritza and Alfred Piccaver.

ADDIE FUNK.

PITTSBURGH CHORUSES JOIN

Male Chorus and Tuesday Choral Heard Effectively Under Martin Bâton

PITTSBURGH, PA., Nov. 24.—A most responsive audience greeted the Pittsburgh Male Chorus, James Stephen Martin, conductor, at its first concert in Carnegie Music Hall on Friday night. The club had the assistance of the Tuesday Musical Club Choral, of which organization Mr. Martin is also the director, and the appearance of both proved a happy thought. One of the best offerings on the program was Debussy's setting of Rossetti's "Blessed Damozel," which was sung by the women. The choral was assisted by Mrs. H. M. Feely and Majorie Kiel Benton.

Other numbers were sung, to which Ruth Thoburn and Mrs. Howard A. Noble contributed violin obligati, also one in which Mrs. Benton and Mrs. Elma Barker Sulzner had solo parts.

The male chorus sang with even greater fervor than ever and received well-earned plaudits. "Castilla" was one of the most delightful chorus works given, but perhaps the Scotch songs were enjoyed more than anything else. Solo parts were sung most acceptably by Ronald McDonald, John A. Hibbard and Samuel Jones, with Blanche Saunders Walker, W. Jackson Edwards as piano accompanists and F. William Fleer at the organ. E. C. S.

BOSTON HEARS TENOR CHIPMAN

Mr. Luckstone Accompanist-Composer in His Pupil's Recital

BOSTON, MASS., Nov. 22.—John Chipman, tenor, made his initial bow before a Boston audience in a song recital on November 18 in Steinert Hall. He was assisted by Isidore Luckstone, of New York, his teacher, who furnished some charming piano accompaniments from memory. Mr. Chipman possesses a clear and pleasing voice, quite equal to all the demands made upon it.

His program was an agreeable change as to arrangement, being divided into four parts, the first and last of which were the English songs, those intervening being in French and German. In each Mr. Chapman was most satisfying, using his voice in a free and natural way, yet skillfully, and his interpretations were intelligent, strikingly so in the French group. When he sang "Que je t'oublie," by Mr. Luckstone, the composer shared the hearty applause. W. H. L.

Wagner and Beethoven Introduce Hartford Philharmonic Season

HARTFORD, Conn., Nov. 24.—The Hartford Philharmonic Orchestra, under the leadership of Robert H. Prutting, gave the first concert of the season at Parsons Theater on Thursday evening. One of the largest audiences in several years was present, and the public rehearsal in the afternoon was listened to by a crowded house. The program was given without an assisting soloist and consisted of the Beethoven Fifth Symphony, the Overture to "Rienzi," Prize Song from "Die Meistersinger," Prelude to "Lohengrin," Introduction to Act III "Lohengrin," Overture to the "Flying Dutchman." This is Mr. Prutting's third season as conductor and the orchestra has greatly improved under his leadership. T. E. C.

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A FRIEND'S TRIBUTE TO NEVIN

Biography of Beloved Composer Compiled "from His Letters and His Wife's Memories" by Vance Thompson—From "Lilian Polka" of His Boyhood to World Famous "Rosary"—A Favorite Fantasie Never Finished

"THEN for the last time all that was mortal of Ethelbert Nevin went back to Vineacre.

"Wednesday afternoon, February 20, 1901—at three o'clock, the memorial hour of his death—the funeral service was held in the Presbyterian church of Sewickley. It was not a service like any other. The altar rail was banked high with narcissus, with lilies of the valley, with white roses and the casket itself was buried in a mound of narcissus.

"Before the coffin was brought to the church his 'Love Song' was played on the organ; as the procession reached the door his 'Pilgrims' March' was played. Then a quartet sang his 'The Night Has a Thousand Eyes,' and while the burial rites were read the organ gave softly the melody of 'Narcissus.' A woman's voice sang 'Jesu, Jesu, Misere.' A clergyman prayed while the organ whispered the 'Ave Maria' from the dead man's 'Day in Venice.' Other singers sang 'The Rosary.' The choir sang his hymn, 'Love's Redeeming Work Is Done,' and when the sermon had been preached a violinist played the 'Melody' and softly a woman sang 'Good Night.'

"It was a musician's burial rite. The casket lid was lifted.

"For the last time those who loved him looked on the face eternally young; it was very tranquil now, with a faint smile of wonder on the lips. The long, thin hands were folded on the breast. Over his heart was laid a bunch of narcissus, his wife's last gift.

"Then to Beethoven's Funeral March the coffin was carried out of the church and on to the little cemetery of Sewickley. There he sleeps in the valley.

"*Sit illi terra levis.*"
With these words closes the "Life of Ethelbert Nevin" by the distinguished American journalist, Vance Thompson. In these words are pictured the passing of one of America's sweetest singers. Fully a dozen years have passed since Nevin died in New Haven, where he had gone in the Fall of 1900. In that time little has been written about him. Propaganda for his music was unnecessary, for it had won admirers and staunch champions even in its composer's lifetime. Always used, it has continued a standard unit in the catalog of the three or four publishers who put his works before the public.

Vance Thompson, an intimate friend of the composer, set himself the task of writing Nevin's biography. The information is divulged on the title-page that the book is "from his letters and his wife's memories." Mr. Thompson in his preface states that his work has "largely been that of selection." He has further allowed the story of the life to unfold itself through the many letters which follow closely one on the other. Critical appreciation he has wisely left to quotations made from the writings of Philip Hale, Rupert Hughes and others.

Had Delivered His Message

In his preface Mr. Thompson has written with tender feeling of the composer. He is authority for the statement that "his music was an essential expression of his living and his loving." What could be more beautifully expressed, showing the

author's true understanding than this: "Nevin had given his message of love and aspiration to the world; he might have repeated it in stronger tones; that was all." It is with this that the author states his belief that Nevin had completed his life's work and that if it has seemed to many that he died too soon the fact that he had

teen chapters, each headed with the title of some work, composed during the period described in the chapter. It is interesting to note that the facts about his world-famous "The Rosary" are taken from MUSICAL AMERICA, with due credit. Francis Rogers, the eminent baritone, told in this journal last May how the composer had given him "a scrap of music-paper with some notes and words scratched on it in pencil," asking him to sing it in Boston the next week. That was "The Rosary." Mr. Rogers gave it its first hearing in Boston and Mme. Julie Weyman (the noted contralto of her day) its first New York hearing at a concert in Carnegie Lyceum, in February and March, 1898, respectively.

Three Unpublished Songs

There are also several pages devoted to biographical data about B. J. Lang, Franz

melody with which Providence endowed the composer of "Narcissus."

He also had a sense of humor, fine humor, too, which had no more beautiful touch than the "Miss Nevin" with which he always addressed his little daughter Dorothy, who in turn called him "Mr. Nevin."

There are also paragraphs which tell of the admirable manner in which the Schirmer house, which first published his compositions, treated him, with a generosity that stands as a splendid event in the history of American publishers. The Boston Music Company, from whose press the volume appears, has given it an artistically conceived edition, typographically fine, tastefully illustrated and bound in old-gold silken cloth. To the general reading-public, as well as to those who call themselves music-lovers, the volume must make a strong appeal.

Pioneer in Our Music

For it is the life-story of a pioneer in American musical composition, the annals of one of the first Americans to equip himself for a musical career, a poet whose verses were crystallized in a peculiarly lovely music, music which is perhaps a trifle "sunny" for this crashing age, but which nevertheless has its place among those things which America has accomplished in the arts. To repudiate Nevin is to display one's inability to appreciate the sincere expression of an ardent singer. Only the intolerant musician and music-lover will deny it its place.

To Vance Thompson, who has accomplished his task in a most distinguished manner, American lovers of the art, as well as the composer's admirers, must be thankful. His book differs from Mr. Gilman's "Edward MacDowell: A Study" only in so much as the two composers' music is not akin. It is a more tender sympathy, a more lenient and indulgent attitude which Nevin's biographer has shown. For he has written of a man, a worker in miniatures, on whose desk was found, after his death, these lines of James Russell Lowell:

"Who deemeth small things are beneath his state,
Will be too small for what is truly great."

A. WALTER KRAMER.

"THE LIFE OF ETHELBERG NEVIN." By Vance Thompson. Cloth, pp. 247. Published by the Boston Music Company, Boston, Mass.

MUSIC IN ATLANTA

Festival Association's Organ Recitals Resumed—Sousa Plays for Prisoners

ATLANTA, GA., Nov. 27.—The Sunday afternoon free organ concerts which the Atlanta Music Festival Association has been forced to drop for the last two weeks, were resumed this week when Hugo Philler Goodwin, of Chicago, a candidate for the position of municipal organist here, played to an appreciative audience. Mr. Goodwin is the first of a number of prominent organists who will play here before a permanent one is selected. The lapse in the Sunday afternoon concerts was occasioned by the fact that William E. Zeuch, of Chicago, when expected to take up his duties as city organist, became seriously ill and was forced to withdraw his acceptance of the appointment.

Under the auspices of the Alkahest Lyceum Bureau, the Kneisel Quartet appeared at the Tabernacle Auditorium Friday evening.

The prisoners at the United States penitentiary had a rare musical treat last week when Sousa's Band played to them. The concert for the prisoners followed a week's engagement at the Atlanta automobile show.

L. K. S.



Photo (a) A. H. Diehl.

Ethelbert Nevin, as He Appeared During an Hour of Music at "Vineacre," His Home in Sewickley, Pa.

"given his message" to the world should console them.

There is early biographical matter about the Nevin family as far back as 1744. The boyhood of "Bertie" Nevin, as he was called, is touched upon, and there is reproduced his first composition, "Lilian Polka," written at the age of eleven for his little sister—a crude manuscript, indeed. Narration is made of his days in Boston, where he studied the piano with the late B. J. Lang, harmony with Stephen A. Emery; of his earlier years in Germany where he applied himself studying composition under Bial and Tiersch, and piano with Karl Klindworth, who recognized his American pupil as unusually gifted.

Ambitious to Be Concert Pianist

Nevin was at this time working assiduously with the idea that he was to become a concert-pianist. He wrote continually to his mother of his trials and joys, some of the letters being despondent, others blithe and merry. It was not till some years after that he decided that the field of composition was more suited to him than that of the virtuoso. While in Berlin in 1885 he received the news that Anne Paul and her sister, Nellie Paul, were to spend the Winter in Berlin. He took his examinations successfully in June of that year, the first American to take a degree and incidentally to complete a three years' course in two. Anne Paul later, in January, 1888, became his wife, the woman to whom he owed his attainment of a place among the few who actually reach their goal. It was to her, while in Florence in May, 1896, that he set on a bit of music-paper with some measures of his song, "La Vie," these words: "To the woman who has been the inspiration in the lifework of Ethelbert Nevin."

His trip to Algiers in 1894, whither he went so that "he might find himself once more" is described in his letters home to his wife, filled with lovely things, simple, noble thoughts that leave little doubt as to the makeup of the mind of the man. And his many letters to his mother in his student days are notable for their warmth of expression, their sincere and unaffected tenderness.

The plan of the book is a series of seven-

Magnus Böhm, Stephen Austin Pearce, Stephen Albert Emery, Karl Klindworth, Otto Tiersch, Hans Von Bülow and Rudolf Bial. Valuable is the list of his complete compositions, set in order chronologically according to the year of their publication. At the end of the volume are three songs for a solo voice with piano accompaniment, "Rain Song" to a Robert Louis Stevenson poem, "Marguerites," and a setting of Shelley's "I Fear thy Kisses, Gentle Maiden." These have never been published before and, though no one of them is Nevin at his best, they are interesting.

The careful reader will note the composer's speaking in so many of his letters about a Fantasie mentioned in one place for violin, in others for piano, violin and violoncello; his enthusiasm for it seems to outstrip his interest in practically everything else he wrote. Yet Mr. Thompson tells us it was left unfinished. It would indeed be interesting to know this work, a work with which some of the most intense moments in his brief but rich life seem to have been joined.

The book lacks an alphabetical index, which would not only be of considerable service to the general reader but which would aid the casual peruser to find those things which interest him particularly.

So runs the book. Critically there remains little to be said at this late day. His unreserved admirers have compared him with Edward MacDowell, one of them being quoted by Mr. Thompson as having written: "If MacDowell is King of France this man (Nevin) is King of Navarre." Such comparisons are unnecessary proceedings and do no good. One might as well compare Raff with Brahms or Taubert with Schumann.

His Endowment of Melody

Nevin was a "singer of sweet songs," songs which are as pleasing to-day as when they were written, songs as spontaneous as those of any song writer the world has known. His gift for happy melodies was prodigious; even those melodies which hypercriticism terms banal have a charm for the ear and many a worker of the art to-day would gladly possess that

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MME. VAN ENDERT SINGS FAREWELL TO BERLIN

Soprano in Admirable Voice for Her
Final Recital Before Sailing for
America

BERLIN, Nov. 19.—Blüthner Hall was filled to its capacity on the occasion of Elizabeth Boehm van Endert's farewell recital before leaving for New York. Mme. van Endert was in excellent voice, and her very first numbers, three ancient Italian songs by Monteverde, Caccini and Lotti, were among the best of the evening. Of this group the second in particular, Caccini's "Amarilli, mia bella, non credi, o del mio cor dolce desio," was sung with exquisite charm. Two very pleasing songs, "Liebesode" and "Wiegenlied," by Clemens Schmalstich, which followed, received a most sympathetic interpretation, and the "Wiegenlied" had to be repeated. Eugen d'Albert's "A Venus Hymn of the Middle Ages" was from the standpoint of conception one of the best performances of the evening, though to the writer's mind the vocal control was not quite equal to that displayed in the previous and following numbers.

In Bizet's "Vieille chanson" the singer again disclosed some of the fine qualities of her art. Weingartner's musical setting of Lenau's "Liebesfeier" which is in part very beautifully conceived, though the mood of music can not be said to fit that of the words throughout the poem, was

heartily applauded, but the greatest applause of the evening followed her singing of Humperdinck's "Wiegenlied."

The Blüthner Orchestra accompanied the singer beautifully, and the splendid work of the violins in the Cherubini "Anacreon" Overture was an example of the great advancement this orchestra has made during the last few seasons. It deserves to be classed among the very best German orchestras. Edmund von Strauss conducted with his accustomed precision.

O. P. J.

BERLIN'S APPLAUSE FOR AMERICAN VIOLINISTS

Louis Persinger and Albert Spalding
Both Received with Evidences of
Warm Favor

BERLIN, Nov. 17.—Two widely known American violinists, Louis Persinger and Albert Spalding were heard yesterday in Blüthner and Bechstein Halls respectively. The Blüthner Orchestra played the "Anacreon" Overture by Cherubini, Haydn's G Major Symphony, the Liszt First Rhapsody, etc. The Beethoven D Major Violin Concerto, which Persinger chose for his appearance, has been played by nearly every young violinist of note during the present season. This does not, however, invite unfavorable comparisons of Persinger's performance. In fact the concerto is especially suited to him and his graceful style and technical prowess could not have been shown to better advantage than in this work. His tone is appealing, though not especially voluminous, and both his left and right hand are equal to all the technical exigencies of the concerto. Especially worthy of comment is the sensible, moderate tempo taken in the *rondo*. The opening theme at once becomes frivolous and devoid of meaning if taken *allegro* at the outset. At the tempo taken by Persinger it was dignified and convincing. The violinist's success was genuine and he has again established himself in the favor of the Berlin public after a long absence.

Albert Spalding is sincere through and through in his attitude toward his art. I don't remember ever hearing a more virile performance of the Schumann D Minor Sonata than Spalding's. His tone is big and warm; his technic thoroughly reliable, and his style carries conviction with it. The Mozart B Flat Major Sonata afforded us a more ample opportunity to observe his warm cantilena and smoothness of technic. Though the audience was not large (the local public has a pronounced aversion to Sunday concerts—an aversion also shared by the press) it was most enthusiastic. The artist was ably though at times rather over-assertively accompanied by Coenraad v. Bos.

O. P. J.

Boston Club President Urges Support for American Students

BOSTON, Nov. 22.—At the second meeting of the Chromatic Club, on November 18, the president of the club, Mrs. Richard Hamlen Jones, gave a brief address in which she recited incidents of the trials and difficulties that beset American students when returning from study abroad in gaining hearings. She urged that the Chromatic Club do its part toward giving more hearty support and co-operation to our American students.

Bessie Talbot Salmon, who made a successful debut in Boston recently, was the vocal soloist at this meeting. Other artists contributing to the program were Mrs. Gertrude Connor, violinist; Mary Ingraham, pianist; Marion Moorehouse, 'cellist, and Mrs. Minnie Little Longley, accompanist.

W. H. L.

LOS ANGELES ORPHEUS CLUB SHOWS ADVANCE

Begins Ninth Season in Better Condition
Than Ever Before—Women's
Chorus Heard, Too

LOS ANGELES, Nov. 24.—Opening its ninth season, the Los Angeles Club gave its first concert of the present series at the Auditorium Monday night. This club of young men under J. P. Dupuy now numbers fifty-five voices and the body of tone, and the unity of attack showed marked improvement over former years. The quality of the selections was also much in advance, showing an extension of ideals, an aiming at a higher point of excellence. The largest selection was Mosenthal's "Thanatopsis" which included the bass solo by Verner Campbell. A quintet, Van de Water's "Sunset," also deserves mention. Will Carroway was piano soloist, and two of his own compositions were on the program. Alfred Wallenstein, 'cellist, was prominent in the concert.

Seldom has so good and so varied a program been given by local artists as that presented by the faculty of the Eagan school at the Auditorium, on Friday of last week. The orchestra was under the direction of Adolf Tandler. Thomas T. Drill, baritone, sang a Handel number and Grace W. Mabey, soprano, an aria from Massenet. Of piano there was no lack, Mr. Van den Bergh playing the Grieg Concerto in A Minor, Vernon Spencer, a sonata by Campbell-Tipton and Edith Clark a Liszt arrangement. Charles Demorest is a power on the organ bench, as shown by his performance of a Guilmant pair of movements. For string music there was Axel Simonsen, violoncellist, and Frances Nast in part of the Mendelssohn Violin Concerto.

Nearly a hundred women, garbed in white, greeted the eyes of a large audience Wednesday night at the Auditorium on the occasion of the first concert for the season of the Lyric Club. This is the tenth consecutive season this club has appeared under the baton of J. B. Paulin, but never more successfully than on this occasion. The director is particularly successful in getting the finer details of shadings from his chorus. The assistance of Ralph Laughlin, recently of Chicago, was secured and his excellent tenor was heard to advantage both in solo and in combination with the club. Soloists from the chorus were Misses Isgrig and Payton, while Mrs. Blanche Robinson's accompaniments without notes were the admiration of all.

W. F. G.

MUSIC IN SYRACUSE

Symphony Orchestra and Morning
Musicals Join Forces in Concert

SYRACUSE, N. Y., Nov. 21.—The Syracuse Symphony Orchestra assisted the Morning Musicals in their last fortnightly concert, directed by Patrick Conway. Besides several orchestral numbers, Pauline Baumer, soprano, and Ruth Thayer Burnham, contralto, sang with the orchestra, and Mrs. Harry Huse Skerritt played the Saint-Saens Concerto in G Minor. The Onondaga was packed with an enthusiastic audience.

The Salon Musical Club presented an unusually interesting program this week. It being Henry Clay Barnaby's birthday Kathleen King read a letter she had just received from him and spoke at length of his "autobiography." Both Miss King and Alta Pease Crouse, the president, reviewed the musical conditions at the time of Barnaby's popularity, Mrs. Crouse having been a singer of note at that period. A short program was given illustrating the music then in vogue.

Clara Drew, contralto, a new member of the faculty of the College of Fine Arts, presented an interesting program to a large and representative musical audience. Her program consisted almost entirely of German songs with the exception of a short English group. She was warmly applauded. Miss Drew had the able assistance of Joseph Maerz, pianist, who received great applause, and Ernest Mahr, 'cellist, who played two obligatos.

L. V. K.

Walter L. Bogert in Folk Music Recital
at Musicians' Club

The Musicians' Club began a series of lecture recitals on November 12, with a lecture on "Folk Music" by Walter L. Bogert, ex-president of the New York State Music Teachers' Association, before an enthusiastic audience. Following the lecture, Mr. Bogert, sang twenty folk songs in the original languages from Germany, Greece, Scotland and France to his own accompaniment to illustrate his remarks.

Among those present were Arthur Whit-

ing, J. S. Van Cleve, Dr. Floyd S. Muckey, John Lloyd Thomas, Grace Hornby, Grace Whistler, Mrs. Julian Edwards and Eduardo Marzo.

Opening the season of Sunday night concerts at Cooper Union by the People's Institute, of which Mr. Bogert is the director, was the program with Grace Whistler, contralto, as soloist, on November 16. On November 23 Donna Easley, soprano, sang, and on November 30 Egon Pütz, pianist, gave a recital.

LOS ANGELES WELCOMES SCHUMANN-HEINK AGAIN

An Old-Time Reception to One of the
City's Three Favorite Musicians—
Local Composer on Program

LOS ANGELES, Nov. 24.—Ever since Mme. Schumann-Heink first appeared in Los Angeles, thirteen years ago, she has been one of the prime trio of favorites with the Los Angeles public, dividing honors only with Paderewski and Kubelik. Every season or two she has returned to us and last Tuesday night again met with her old-time reception on the site of her first appearance here, then Hazard Pavilion, now Temple Auditorium.

It was a pianist's night—that means, in Los Angeles, that it rained in torrents. And still the popularity of the singer drew a large audience. The contralto's program was of wide scope of song. Mozart, Beethoven, Bach, Reger, Cui, Schubert and Brahms were among the classics. And there was the compliment of placing a song of a local musician on the program, "Dawn on the Desert," by Gertrude Ross, a well-known pianist. Mrs. Ross has hit the sentiment of the words to a nicety and her work received a hearty welcome. It is descriptive to a degree and the composer was happy in adapting the musical setting to the content of the text. The singer's reliable accompanist of former years, Mrs. Hoffmann, again supplied the pianistic backgrounds with the same subservience to the moods of the artist, as of yore. This recital was followed by another on Thursday night and a matinee recital Saturday afternoon, with programs equally strong and audiences equally interested.

W. F. G.

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ECHOES OF MUSIC ABROAD

Busoni Composing a "New World" Concerto To Be Introduced This Winter—Jean de Reszke Says that Most Singers Sing Too Near the Nose and Too Far from the Heart—George Bernard Shaw Offers Advice to Young Composers—Venetian Wins Rome Municipality's Opera Prize—Socialist Government in Australia Projects a National Conservatoire—Composer of "Monna Vanna" Writes for the "Movies"

NOT a "New World" Symphony but a "New World" Concerto is the work at present engaging the creative energy of Ferruccio Busoni. Conceiving the New World essentials from a different point of view from Dvorak's, this pianist-composer is utilizing fragmentary native melodies of the North American Indians as the basic material of his pianoforte concerto.

Busoni has just completed a new orchestral work entitled "A Symphonic Nocturne" and both it and the concerto will be introduced at a concert of his own compositions that he is to give in Berlin in February.

* * *

ON his way back to Paris from his Russian-Polish estate Jean de Reszke stopped over in Vienna for a few days and while there he was a constant visitor at the Court Opera. Vienna is to him "an embodiment of elegant distinction and advanced art."

"Most singers sing too near the nose and too far from the heart," said the only Jean in the course of the inevitable interview. The European papers lately have been quoting Caruso as advising students to sing with full voice until they are fatigued and even then to continue practising, as "this improves the voice quality and increases the volume." When this was mentioned in the interview de Reszke remarked that such advice, unless given in jest, was dangerous and injurious.

"Mais c'est tuer les jeunes gens!" he exclaimed.

* * *

FORTY-FIVE local *premières* of "Parsifal" will take place in Germany alone on January 1 or within a few days of the exact date upon which the *Pure Fool's* Declaration of Independence takes effect. These productions will be made on ten of the larger and thirty-five of the smaller lyric stages of the Kaiser's country. On account of the change of plans at the Opéra Comique and the regrettable collapse of the Théâtre des Champs-Élysées, which Gabriel Astruc after six months' experience found to be a losing venture, Paris will have but one production—at the National Opéra—instead of the three it was promised.

In order to save the Opéra's production André Messager, whose resignation as a co-director has already gone into effect otherwise, has consented to continue superintending the rehearsals and to conduct the performances of "Parsifal," but he has refused to accept any remuneration for his services. Lyons and Marseilles are other French cities that are to hear the Grail music drama.

In Belgium the Théâtre de la Monnaie in Brussels and the Flemish Opera in Antwerp will produce the work on the 2nd of January, in both cases in German. Spain, too, will be prompt. Barcelona, indeed, by beginning its performance at 11 o'clock on New Year's eve, which corresponds to midnight in Germany, will lead all the rest. Madrid and its Royal Opera will wait until the following evening. Italy will show no undue haste, for the Milan *première* at La Scala, the first theater in the country to make a production, will not take place until March. England will have its first local hearing of "Parsifal" late in January as the *raison d'être* of a special season of German opera at Covent Garden, while St. Petersburg, as the scene of the first Russian performances, the censor having removed the ban he recently placed upon it, will have productions at two theaters.

The cast of the London *première* is expected to be as follows: *Parsifal*, Heinrich Hensel, as already announced; *Kundry*, Eva van der Osten, of Dresden; *Amfortas*, Paul Bender, of Munich; *Gurnemanz*, Paul Knüpfer, of Berlin; *Klingsor*, August Kiess,

of Aix-la-Chapelle. The conductor will be Arthur Bodanzky, of Mannheim. During this five weeks' season Méhul's "Joseph,"



Marcella Craft as "Salomé"

One of the most talented of the young American singers who have established themselves on the lyric stage in Europe is Marcella Craft, now at the Munich Court Opera. Although essentially a lyric soprano, she has especially distinguished herself as *Salomé* in Richard Strauss's music drama of that name.

as arranged by Felix Weingartner, will be given for the first time in England.

* * *

SOME serious-minded composers may not relish the remarks made by George Bernard Shaw at the Three Arts Club in London the other evening when he compared the selling of their works to the sale of fish. "You have to go into the market and sell yourselves exactly on the same terms as fish," he insisted, "for art prices will be regulated strictly by supply and demand." He added, however, that artists have an advantage over fish inasmuch as they can be "eaten over and over again" and be none the worse for it.

Arguing that aspiring composers made the common mistake of starting at the wrong end, the *Musical News* continues Mr. Shaw's simile in complaining that these

young composers are prone to produce caviare instead of the humble but necessary haddock, while we all know what caviare is to the general public. "There are not enough consumers of musical caviare to go round. The younger generation of music-makers imagine that luxury is more important than the common necessities of musical life. So they are disappointed when they find that their works do not pay. Let them remember that not even a Bond street fishmonger despises the sale of haddocks and herrings. And even such homely fish as these can and must do good."

* * *

THERE are fifty-four disappointed opera composers in Italy just now. The national opera competition instituted by the municipality of Rome has been closed and the prize awarded. Of the fifty-five new operas submitted the one singled out for

of approaching elections is, of course, not quite clear. Nor is it at all certain as yet that they will succeed in carrying through the scheme without receiving an extinguishing check.

The present state of affairs is thus described by the Sydney correspondent of the *Musical News*: the Cabinet ejected the Governor-General from his official residence in Sydney; citizens incensed by what they considered a display of disloyalty brought an action against the Government in the State Supreme Court to compel restitution and the case was decided in their favor; the Government then appealed to the Commonwealth High Court and won its appeal on a technical point; and now the citizens, in their turn, have appealed to the Privy Council.

But in the meantime the Government has taken matters into its own hands and commenced pulling down the Government House stables in order to erect the proposed Conservatoire on the site. It is expected, however, that the Liberals will return to power at the end of this year, in which case the old order of things will be restored and the Labor party's Conservatoire nipped in the bud to give way to first principles.

* * *

SONATAS are the chief product of Virginia just now, it would appear. Within a few days of the introduction in New York of his "Sonata Virginiaesque" for violin and piano at a Mannes concert John Powell could hear the first public performance of a "Sonata Teutonica" of his for the pianoforte at a recital given by Benno Moiseiwitsch in London. The young Virginian pianist-composer used as his motto for this work "The ocean is in the drop, as the drop is in the ocean." There are three movements—an Allegro Sostenuto, a set of variations, and Tempo di Marcia.

* * *

HAVING made diligent inquiry as to the validity of the objections raised to her projected tour of India, Maud Allan has come to the conclusion that it is due to her reputation to carry out her program as originally designed. On the eve of her departure from England she wrote to the London *Daily Telegraph* to say that after close consideration of the matter it had become clear to her that the agitation was based on an entire misconception of her methods, that the majority of her critics had never seen her performances; and that the Indian Government had not in the past prohibited dancing by white women in India, and apparently had no intention of prohibiting such dancing in the future.

Hence, the California dancer came to the conclusion that if she abandoned her tour out of deference to the wishes of some Anglo-Indians her motives might be misconstrued and the impression might be left on the public mind that Maud Allan, and Maud Allan alone, was banned from exercising her art in India. Incidentally she made it plain that she does not purpose giving "The Vision of Salome" in India.

* * *

PROFESSIONAL musicians in Berlin are complaining that the unfair competition of military musicians is depriving them of their livelihood. They are in danger, they say, of being completely supplanted in families and in concert enterprises by their military competitors, who are commended to impresarios and the mothers of families by the glamour of their uniform and the lowness of their charges. They are likewise threatened with being ousted by officials, who, secure in some comfortable position, are simply desirous of supplementing their income by teaching.

In view of these conditions the Berlin Society of Musicians has petitioned the municipality to abolish the tax now demanded of professional musicians. Moreover, they have sent a petition to the Legislature demanding a law forbidding military musicians and officials of the State and of the municipalities to pursue the musical profession, except under certain conditions, and assuring a legal and effective protection to musicians pure and simple (*sic!*)

* * *

WITH Maestro Mugnone at its head as musical director the San Carlo in Naples will fall into line this season among the many opera houses producing Montemezzi's "L'Amore dei tre Re." Another work new to the Neapolitans will

[Continued on next page]

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ECHOES OF MUSIC ABROAD

(Continued from page 17)

be "Conchita," while "Sabha," by Perotti, which won the prize offered by the municipality of Naples in its opera competition, will be an absolute novelty. The repertoire is to include also "Falstaff," "Un ballo in maschera," "Butterfly," "Tosca," "Fedora," "Marcella," "Carmen" and "Gli Ugonotti."

Singing at the San Carlo this year will be Mario Sammarco, Alessandro Bonci, Cecilia Gagliardi, Adelina Agostinelli, Tarquinia Tarquini, Ester Mazzoleni, Rinaldo Grassi and Riccardo Stracciari.

* * *

KEEPING abreast of the times, Henri Février, whose "Monna Vanna" is one of this season's novelties in this country, has not turned away in holy horror from the "cinematograph opera" as a legitimate field of labor. He and Léon Moreau have collaborated on the music for "L'Agonie de Byzance," a historical drama devised for the "movies."

The scenario of the play, which deals with the defeat of the Christians by the Mussulmans on the banks of the Bosphorus in 1453, is essentially an opera libretto. The composers have drawn upon a chorus and also an organ, in the great scene in St. Sophia, in addition to the orchestra.

* * *

ONE of the novelties announced by the London Choral Society for this season is a setting by Percy Grainger, the Australian pianist, of "Brigg Fair," the tune on which Frederick Delius's orchestral work of the same name is based. Mr. Grainger got the tune seven years ago from a provincial singer of folk-songs named Joseph Taylor, whose tenor voice was said to be as fresh as a young man's when he was nearly seventy. He went up to Lon-

don to hear one of the first performances of the Delius work and found no difficulty in recognizing his tune through all the intricacies of the scoring, even surprising those about him by humming the air whenever it occurred. In the Grainger arrangement much use is made of "closed mouth" humming by the chorus.

The composer, who just at present is making a tour of sixty concerts of Norway, and Russia, has also another novelty entitled "At Twilight" on the London Choral Society's list for this Winter's concerts.

* * *

TABLOID teaching seems to be gaining popularity in Germany. Raimund von Zur-Mühlen, long recognized as one of the best concert singers Germany has turned out, and who has made London his home for several years, has decided to spend January and February in Berlin for the special benefit of Germans who went to study with him.

Then Gottfried Galston's wife, Sandra Droucker, the Russian pianist, has arranged to conduct a special piano course in Berlin during the season, for which she will make eight trips from the Galston villa at Planegg, near Munich, to the capital before the end of April.

* * *

IN Germany there is a movement to establish a "German Symphony House," which would be a symphony festival hall of national significance. The society organized to carry through the scheme has now decided that Stuttgart is the city where it must be built. Appeals for contributions to the fund are to be sent broadcast throughout the land and it is hoped that the building may be completed by the year 1920 for the celebration then of the 150th anniversary of Beethoven's birth.

J. L. H.

Prominent Musicians Participate in Thanksgiving Benefit Concert

The twenty-third Annual Thanksgiving Concert for the benefit of St. Mark's Hospital was held at the Waldorf-Astoria, New York, November 28. The orchestra, under the able direction of Richard Trunk, displayed its musicianship in Beethoven's "Leonore" Overture No. 3, and Karl Bleyle's "Sieges-Ouverture zur Jahrhundertfeier der Schlacht bei Leipzig." A conspicuous feature of the program was Liszt's Concerto in E Flat Major for piano and orchestra, played by Albert von Doenhoff,

who was enthusiastically received by his delighted hearers, being recalled four times.

Francis Rogers, baritone, accompanied by Bruno Huhn, was heard to good effect in Mr. Huhn's "Invictus," Svendsen's "Sylvellin," Rubinstein's "Der Asra" and "Tutta Rea la Vita Romana," by Handel. Mrs. Fanny Trunk, mezzo-soprano, accompanied by Mr. Trunk, was pleasing in several songs of Schubert and Brahms. The orchestra was also heard in "Die Moldau," by Smetana, Strauss's "Feierlicher Einzug," two short pieces by Karl Komzak, and one of Mr. Trunk's own compositions, "Walpurgisnacht," an orchestral grotesque.

Maggie Teyte in Kansas City Recital

KANSAS CITY, Mo., Nov. 22.—Maggie Teyte, the diminutive English song bird, was heard in a charming program of French and English songs on Tuesday afternoon at the Shubert Theater under the local management of the Fritschy Concert Direction. Although the list of songs on the printed program was rather short, the enjoyment of the afternoon was prolonged somewhat by several encores graciously added. Charles Turney is always a great addition to any concert where he is the accompanist.

M. R. M.

Operas for School Children to See

Just what operas the Board of Education of New York would select for public school children to see at the Century Opera House has been a matter of interest ever since

Otto H. Kahn made his gift of 2,000 seats. Out of the thirty-five operas to be produced during the season the board has thus far selected "Lucia di Lammermoor," "Samson and Delilah," "Il Trovatore," "Faust," "The Bohemian Girl," "La Bohème," "Romeo and Juliet," "Tiefland," "Secret of Suzanne," "Martha," "Tannhäuser" and "Mignon."

CROWDED WEEK IN DRESDEN

Score of Concert Performers and Some New Compositions Heard

DRESDEN, Nov. 18.—Newcomers on the concert platform, introduced favorably, include a young violinist, Magda Weil, of the Sevcik school. She is a virtuoso and a musician. Bach, Goldmark and Saint-Saëns were on her program. Sandor Vas played a novelty for piano, Polish suite, by Brzezinski, a composition of note and originality.

Another recent newcomer was Theophile Demetrescu, who played, among others, numbers by Enesco, Busoni and Rudolph Ganz. Demetrescu's playing is full of storm and stress, and he has not yet reached maturity.

Conrad Hanns, Aurelio Giorn (a quite remarkable musician and pianist, a poet on his instrument), Emmy Rhode, Angelica Rummel, Dora Heims, Natalie Akzéry, Midia Tines and Raoul Gunzbourg were heard in one week to more or less advantage.

Adrian Rappoldi and Prof. Richard Burmeister, both virtuosos on their instruments (violin and piano) gave a Beethoven Sonata recital which displayed their musicianship to great advantage.

Emil Sauer was the soloist of the grand "resource" concert. He shone as a Chopin interpreter. Next day his own recital took place, the chief number being Beethoven, op. 109, which is not in his style. In Mendelssohn, Chopin and other selections he evinced his known virtuoso qualities at their best.

At Roth's music salon Max Trapp of Berlin scored a big success with some new manuscript compositions, op. 4 and 5, a cello and piano sonata and a quartet. They reveal spirituality and strong emotional power. The lyrical episode in the sonata was beautifully reproduced by the author (piano) and the cellist, Marix Loewensohn. The works are of exquisite workmanship and own tonal coloring of brilliant tints.

The American singer, Mrs. Alice Péroux Williams, repeated her first Dresden success in a Casino concert some time ago.

In the Mozart-Verein concert Jean Louis Nicodé directed his own powerful choral composition, "Deutsche Gebet," with orchestral accompaniment. The famous composer and leader received an ovation. The critics lauded his work unanimously.

A. I.

New Operetta by Louis Ganne Produced in Paris

PARIS, Nov. 29.—"Cocorico," a three-act operetta by Louis Ganne, with words by Georges Duval and Maurice Soule, produced to-night at the Apollo Theater, contains much bright and graceful music and tells an entertaining story of a small German court during the consulate of Napoleon Bonaparte.

Nordica Concert Party Wins Success in New Zealand

Word has been received from Christchurch, New Zealand, of the splendid ovation accorded to Mme. Nordica and her company, who recently gave a series of concerts there, the soprano being assisted by Paul Dufault, tenor; Franklin Holding, violinist, and Romaine Simmons as accompanist.

Two Wednesday Concerts

Two New York recitals of importance given on Wednesday of this week were the recital of Katharine Goodson, the eminent English pianist in the afternoon at Aeolian Hall and Mr. and Mrs. Reed Miller at the same hall in the evening. Complete reviews of both concerts will appear in the next issue of MUSICAL AMERICA.

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NEW ENGLAND CONCERTS BY MANY BOSTON ARTISTS

Boston Symphony Players Aid Leading Quartet—"Manzoni" Requiem Sung at Newton Vespers

BOSTON, Nov. 29.—The quartet of the Second Universalist Church gave a concert on November 20, in which the quartet, consisting of Evelyn Blair, soprano; Edith Castle, contralto; John E. Daniels, tenor, and Willard Flint, basso, was assisted by two members of the Boston Symphony Orchestra, Adolph Bak, violinist, and Alfred Holy, harpist. Harris S. Shaw was organist and director.

Mme. Antoinette Szumowska, the Boston pianist, has recently returned from a most successful tour through Pennsylvania and Ohio, where she gave a series of piano recitals and recital talks, in which Mme. Szumowska was received with the greatest enthusiasm.


Katherine Ricker, mezzo-contralto, and Alice M. McDowell, pianist, presented an attractive program at a musicale given in the Chickering warerooms on November 18. Charles W. Adams was the accompanist for Miss Ricker.

Bessie Belle Collier, violinist, was the principal soloist at a musicale given by the Lotus Charity Club of Belmont, Mass., on December 2. Marguerite Harding, contralto, assisted in groups of songs, accompanied by Persis Cox.

John Chipman, tenor, who met with much success in his recent song recital here, has opened a studio at 177 Huntington avenue.

In commemoration of the centenary of the birth of Verdi the choir of the Eliot Church, Newton, Mass., sang his "Manzoni" Requiem at the Vesper service on Sunday afternoon, November 30. The church quartet, Josephine Knight, soprano; Adelaide Briggs, contralto; J. Garfield Stone, tenor, and Frederick N. Cutter, bass, was assisted by a chorus choir of forty under the direction of Everett E. Truette, organist and choirmaster.

W. H. L.



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OLGA SAMAROFF PREPARING TO RESUME CAREER ON THE CONCERT PLATFORM

Pianist Will Make First Public Appearances Next Season After Two Years' Retirement—One of Her Engagements to Be with Philadelphia Orchestra, Her Husband Conducting—Reminiscences of Her Musical Beginnings—No Handicap to Her to Be an American Artist Playing for American Audiences—Philadelphia as a Musical City

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, December 1, 1913.

"LITTLE did I think," laughingly remarked Mrs. Leopold Stokowski, who is known professionally as Olga Samaroff, the pianist, chatting with the MUSICAL AMERICA representative in her studio, a few days ago, "when I first appeared as soloist with the Philadelphia Orchestra, under Fritz Scheel, in the season of 1906-7, that in a few years I should be living in Philadelphia as the wife of the conductor of that organization." Unexpected, indeed, are the manœuvres of Fate, but often also in the nature of a blessing, and Philadelphia is to be congratulated upon the happy combination of circumstances which brought this charming woman and distinguished artist within its borders as one of its most loyal and enthusiastic citizens.

"Yes," said Mrs. Stokowski, "I love Philadelphia, as I am sure I have reason to do. It is home to me now, and holds my dearest interests. Philadelphia, I have found, is a delightful city to live in. In many ways it is like some of the European cities, as there is not that feverish haste here, that restless spirit and wild scramble that one finds in so many American communities. But it is not 'dead,' by any means. It keeps me just about as busy as I well can be, and at present I am not left a moment to spare. You see, I am to resume my professional career next season and am working hard at my repertoire. Several hours a day I am at the piano. I am getting up a lot of new music, in addition to most of the standard piano pieces.

The pianist has an ideal studio to work in. Originally built as a painter's studio, with broad skylights, it is a long room, appropriately and handsomely fitted up, with the grand piano at one end and long shelves for a profusion of classified music on one side, "comfy"-looking furniture, personally inscribed photographs of many of the celebrities of the musical world, and all the luxurious informality and the artistic atmosphere that one would imagine just such a true woman and real artist as Mrs. Stokowski—or Mme. Olga Samaroff—would require. It is separated by a "bridge" or short hallway, from the main portion of the handsome house at No. 2014 Pine street, in which the Stokowskis live while in Philadelphia. "You see," said Mrs. Stokowski, "no matter how much noise I make my husband cannot hear me and I never disturb him."

For two years since her marriage to the present conductor of the Philadelphia Orchestra Mme. Samaroff, to call her hereafter by her professional name, has eschewed piano playing in public and has been entirely a private individual. "And I have been very happy," she declared, enthusiastically. "I have been, and I am—but my art is calling. I want to play again—I must. These two years have been blissfully happy and restful, and they have given me new strength, new inspiration, new enthusiasm. I would advise every artist, if possible, to withdraw from active work for a time and rest. It opens up new and unlimited possibilities. But I have not been idle all this time. Oh, no! I have been studying—improving, I hope, my mind as well as my musical talent. I have been studying into musical literature, not only of the piano, but the history of music in general, the ancient and the new, from the music of old England to the chamber music of the present day. It all reacts most visibly and most decidedly upon one's musical scope and appreciation.

As to American Music

"I want to make my new repertoire representative of the best in piano music, no matter of what nation; of every nation, in fact, that has something worthy to offer. In spite of my Russian name I was born in this country and am at heart an ardent



Olga Samaroff (Mme. Leopold Stokowski) Practicing for Next Season in the Study of Her Home in Philadelphia

—Photo Haesler.

American. I shall play American music whenever it seems to me worth playing and appeals to me in the right way, when it arouses that inner enthusiasm which I believe every artist must feel to do his best. But I shall not play any American music just because it was written by an American; nor Russian music because it is Russian, nor any music because it is anything but good music—music that I feel and know I ought to play. A pianist must discriminate and select the music that touches deeply that 'inner enthusiasm' in order to give the work an adequate performance.

"It is different with an orchestral conductor, who, of course, must produce everything of importance in the musical world, whether it particularly appeals to him or not. He is responsible for the musical culture and education of the community in which he is located, and it is his duty to cover the field of good music as completely as possible, and he has at his command the means of doing it. But I believe that the pianist, and every artist, not only has the right, but ought to devote his time and energy to the music that he believes to be great, and for which he feels genuine enthusiasm."

Asked if she were willing to disclose some of the facts relating to her early career and her start to musical fame, Mme. Samaroff smilingly assented. "Why, yes," she said, "and it was quite eventful, too, my beginning. I was born in San Antonio, Texas, and in due course of time faced the necessity of making my living. I thought I had musical talent, went to Europe and for several years studied in Paris and Berlin. I was the first American girl to be admitted to the woman's piano classes of the Paris Conservatoire, and studied there for some time, after which I was with Jedliczka, in Berlin. But at first I had no idea whatever of a professional life, for I had parents and relatives who possessed the old-fashioned prejudice against anything that was related to 'the stage.'

"In 1904, however, being obliged, as I said before, to do something, and still possessed by the consuming desire I had always had for concert work, and having made up my mind to do it, whether or no, I landed with my dear mother in New York City. We were like two innocent babes-in-the-wood, with absolutely no idea

of how to start or what to do. But I had ambition and determination to back me up, and so one day I walked into the office of Mr. Wolfsohn, the musical agent, and told him I wanted to give piano recitals. That well-known man of big musical interests and wide influence looked at me rather despairingly, but courteously asked me for my European press notices. 'I have no press notices,' I replied, 'European or otherwise. I have never played anywhere.' This was too much for him. He could not think of exploiting a young pianist who was absolutely unknown and who had never played anywhere. He advised me to give the whole thing up, to go back to Europe.

"Why, I have just come from Europe," I cried. 'I have no money to go back with. I don't want to go back to Europe. I want to give recitals here.' But not a glimmer of hope or encouragement did Mr. Wolfsohn give me. I asked him if he couldn't rent me a grand piano. No, he rented only uprights. 'But,' I said, 'I have to have a grand.' The best I could do was to get a letter of introduction to Mr. Stetson, a member of the Stetson firm, so I went to see him. After much persuasion Mr. Stetson finally said that he would let me have the desired grand, and he was also kind enough to consent to hear me play. I sat down at the piano, and while I was playing, as luck would have it, by mere accident, in came Mr. Wolfsohn. He stood and listened, and when I had finished calmly remarked, 'I guess you'll do. Come and see me again to-morrow.'

The First Recital

"The result was that Mr. Wolfsohn arranged a recital for me in Carnegie Hall—my first. Think of it! I don't know how I played that night. In fact, I scarcely knew that I played at all. I was frozen with terror, but I got through with it, and the next morning the critics spared my life. They were about evenly divided as to my merits, but some of them were very kind, and it was a start. It was for that recital that I chose the name of Olga Samaroff. You see, my maiden name was Hickenlooper, and Mr. Wolfsohn flatly refused to present me with the burden of such a cognomen. I thought of my mother's name, but also of the objection that the family would have of seeing that name on the billboards, so I went back and ex-

plored further the different branches of the family tree and finally hit upon the name of my Russian greatgrandmother—who was Olga Samaroff. It was with this name, and under the circumstances I have related, that, on the 18th of January, 1905, I made my first appearance on any stage, in Carnegie Hall, New York City. I soon had an engagement with the New York Symphony Orchestra, and later all of the other prominent orchestras in the country."

As a final question the interviewer inquired: "Have you found that being an American is an obstacle to a career in the United States?"

"No, I have not," replied Mme. Samaroff, with emphasis. "Not at all. As I said before, I am thoroughly an American, notwithstanding the choice of such a foreign-sounding name, and for four seasons played in this country, and, I hope, with success. No, there is nothing in the idea that the American artist cannot succeed in America. And once more let me speak of Philadelphia, the city of my adoption, which has won my affections. I find life here delightful, and I find, too, that the idea that Philadelphia is not a musical city is entirely unfounded. So far as my modest efforts can have any effect I am bound to do all I can to destroy this mistaken impression. The idea is foolish. Philadelphia, indeed, is one of the most musical of cities. I have attended every concert of the Philadelphia Orchestra that my husband has conducted, and have closely watched the audiences. The people here are eager for music, and they are discriminating and know what is good when they hear it."

In addition to the work of preparing her repertoire for next season Mme. Samaroff also has several advanced piano pupils whom she was finally persuaded to accept, also one little boy, whom she believes to be wonderfully talented. In speaking of her forthcoming tour she remarks that her one regret is that it will take her away from her home, to which she is devoted. "But my season, which is to begin next October, will be limited to forty concerts, all of which will be as near Philadelphia as possible. And one of my engagements," she concluded, "will be right here in Philadelphia—as soloist with the Philadelphia Orchestra, under my husband's direction. That will be interesting. Won't it?"

ARTHUR L. TUBBS.

FROM "MUSICAL AMERICA" READERS

Again—"Is Dr. Muckey Right?"

To the Editor of MUSICAL AMERICA:

Probably you expected a little "local disturbance," but did you anticipate the wide spread tempest which the publication of "Incorrect Terminology" has stirred up? And it is still spreading. At last report it was at Tacoma, and now here comes a little "wind" (hoping its a "breeze") from the Golden Gate, which would like to participate in the general storm.

It is at once a compliment to the immense circulation of MUSICAL AMERICA and a tribute to its readability that this is no longer a "tempest in a tea-pot," but has attracted such general attention and discussion.

My chief excuse for asking a little of your valued space is that, as a voice teacher, who in his early student days was sorely tempted to ask the same question of the "scientific" writers on vocal subjects then, that "Student" has just asked, "Is Dr. Muckey right?" feels that more of an answer is due "Student," than has yet been given him.

It is little wonder that vocal pupils are kept in a state of perplexity by the multitude of seemingly different opinions of teachers, writers, and critics, who should be, and probably are substantially in accord upon the fundamental principles of good singing, but whose "terminology" is misunderstood by those who attempt to apply their own interpretation thereto.

If writers and teachers would stop discussing "terms" which, in themselves are of no practical value to them—Dr. Muckey to the contrary notwithstanding—and would get down to a basis of agreement upon the musical essentials, "Student" would place more confidence in his own teacher, and would not be alarmed by the clouds upon the horizon, which are, after all, mostly "wind."

I have no desire to add to the mystery with which these technical discussions tend to enshroud the simple, natural things of the vocal art; I have no sympathy with such a condition. Therefore, I shall not attempt to reply technically to Dr. Muckey, but if I may succeed in assuring "Student" that neither Dr. Muckey nor any other man has any monopoly on vocal knowledge, perhaps this will not be an "ill wind."

Dr. Muckey's assertions would seem to be irrevocable and final to the unthinking pupil who does not know how to apply to them the real "acid test," but they really concern more than any one else the dictionary makers, who may not wish to include a faulty definition in a work intended for scientific reference. To every person, the very violence of his attacks, consigning as he does many eminent and successful teachers and critics to the outer darkness of ignorance, not to mention the vitriolic quality of his terminology when describing the opinions of others, must unmask them and disclose their true character. Such diatribes are not only harmless to those most attacked, but make the reader distrustful of the real knowledge of the writer, and mis-trustful of his motives in writing such articles.

The real harm from them is the seed of doubt which they may sow in the mind of the inexperienced student.

If knowledge of a subject demands, first, as the "M.D.C.M." (see Dr. M's title) asserts, "correct terminology," but is good for little else than material for destructive criticism of the statements of others; if it spends itself in defining technical terms, and fails to illuminate the dark corners of the "How?" if it merely presents a differently worded diagnosis of a disease, without prescribing the remedy, then—"what boots it?"

"We had no right," says Dr. Muckey, "to attack the present terminology, unless we had something better to give in its place."

What better has he given to the voice teacher or singer? To the scientist, the physicist, he has undoubtedly provided a term more literally descriptive, than many in common use. But if he has contributed anything of real value and help to the vocalist, teacher or pupil, I fail to see it.

Profound discussion of "wave lengths," "tone velocity," "vibrations," etc., etc., interesting as it may be to the anatomist or the physicist, is of no practical value to the vocal student, who above all things needs to know the secrets of "sound," "tone," not those of physical mechanism.

Would Dr. Muckey require the teacher of the piano, violin or flute, to be able to discuss the laws of acoustics which are concerned in the construction of these instruments, and would he dispute his right to teach if he did use a term, a word, which to him and to his pupil may convey just as clear an idea of the real essence of the matter, as the possibly more accurate

"terminology" of the instrument maker? Which produces the results, which develops the musical mind and skill of the player—the maker, or the musicianly teacher?

Do we demand of the teacher of penmanship, a scientific, anatomical knowledge and correct terminology of the muscles and parts used in writing?

The true musician breathes a different atmosphere (may I not say "ether"?) than does the surgeon in the dissecting room, whether the latter dissect living muscle or dead theories! Which one produces the singer?

Does Dr. Muckey deny to all the noted teachers whom he has quoted, the right to the results they have achieved, the singers they have developed, just because they have unfortunately (perhaps fortunately) not used the "correct terminology," and have called an "air wave" a "tone," or perhaps a "note"? Have they all produced "figs from thistles?"

What good will it do the vocal student to tell him that since voice travels 750 miles an hour, it cannot be "breath"? Is this a remedy?

The Jerico reference, too, is good—for purposes of sarcasm, but does it solve any vocal problems. The author of the abusive articles states that the age of metaphysics is past, and that of science is at hand. I should like some time to discuss with him the topic "Metaphysics (Psychology) versus Physiology" as a help to the vocal student, but here will merely refer to the fact that the greatest voice teachers and singers of any age were those who lived, taught and wrought in the age of the greatest vocalism in history, the "bel canto" period.

They could not have possessed the profound "scientific" knowledge of Dr. Muckey, they must have been ignorant of "air waves," did not reckon "velocity," and yet they succeeded despite this handicap (?) in producing the greatest voices and singers.

Does "Student" know that the man who invented and made extensive use of the laryngoscope, never referred to the physical organs in his teaching of the voice?

The man was Manuel Garcia, a great scientist, but a greater metaphysician!

While I agree with "M. D. C. M." that many or most of the terms now used by singing teachers are probably technically incorrect and misleading, if taken without the accompanying vocal demonstration, still I believe that the most concise physical description without such demonstration, is about as much use to the vocal student as would be a pile of dictionaries to a hungry man. They might show him the correct spelling and definition of the word "stomach," but they would not satisfy the cravings of that organ.

Terms, as such, including those of Dr. Muckey, if merely descriptive of physiological or anatomical conditions, should be relegated to the laboratory or the operating room; they do not belong in the studio. They mostly describe imperfectly, sensations largely imaginary, or conditions wholly within the realm of mechanism and outside that of sense perception. They do not describe a sound which must be heard to be understood! It is absurd to assume that the teachers who have been so maligned because of their "incorrect terminology," attempted to make technical terms the sole means of illustrating tone production.

Even if the word used were technically faulty, the thought, the perception, the hearing sense, and the common sense were not lacking, they possessed that something found in all great teachers, the ability to convey through the imperfect medium of speech the living, vital germ of truth which is a thousand times more productive than the most profound technical knowledge of terms or even facts that are merely such, but useless to the student. But Dr. Muckey says "the student wants facts!"

So he does, if they tell him *how* rather than *what* tone is.

The great question which "Student" wants answered is not what word best describes the mechanical process, but "how does one sing?" Do concise terms tell him? Do anatomical facts give the answer? If they do, then, "Student," Dr. Muckey is probably right, and all the successful teachers whom he has criticized are wrong.

But if language, however concise, conceals or disguises the "HOW," it is obviously useless to the singer; if facts do not answer the question, and those in these articles certainly do not, they are of value only to the scientist.

"How to sing" is not to be answered by any learned treatise on vocal physiology, by any discussion on correct terminology, or by any display of an ocean of scientific knowledge. An ocean is a great thing. Yet one can drown in it, or perish of thirst in the midst of it. An oasis, a bubbling spring among the rocks by the

path, is a small thing, but it may give refreshment or even save life.

If out of the ocean of facts in which "M. D. C. M." would seek to drown his opponents, the thirsty student could extract one little cup of clear, sweet, refreshing water of knowledge, we might feel that all this flood of argument were of use.

As it is, he has really offered—albeit in a chalice of polished gold—only a drink of sparkling—brine! It does not slake thirst, but only increases it until it becomes a madness.

The teacher who can point out and clearly illumine Nature's vocal path, so that among the mazes of modern mechanical ways of singing, the pupil may follow it without doubt of confusion; he who can analyze—not wave lengths but tone qualities; who counts not vibrations nor measures velocity, but who multiplies the musical perceptions of the student, and magnifies his conception of the "Art of Singing"; who makes a musician rather than a mechanician; he it is who gives the real thirst quenching draught from the oasis in the desert, though it be in a rusty tin can!

"Student," which do you choose, an ocean, or an oasis?

PERCY A. R. DOW.

San Francisco, Cal., November 22, 1913.

Urges Movement Against Incompetent Teachers of Singing

To the Editor of MUSICAL AMERICA:

Your movement for the elimination of incompetent vocal teachers will surely find the approval and co-operation of all musicians who have high standards of the art of singing. As a diagnostician I have had an opportunity to observe how many promising voices had their organs ruined for singing purposes through the ignorance of their teachers who made them "sing" in a way that resulted in many cases of chronic defects, such as relaxation of the arytenoid, cricoarytenoid, thyrohyoid and other muscles of high importance in singing. This relaxation, which ought to be more correctly termed "loss of elasticity" of the mentioned muscles has been found in 92 per cent. of all the hundreds of vocal students who have sought my diagnosis of their voices.

The statistics which have been compiled in my studio are based upon the cases which I have treated personally within the past year. Is it not tragic, to say the least, that I had to refuse nine out of every ten applicants just because their vocal mechanism was rendered unfit for singing by their ignorant "teachers"?

The public, including the majority of the vocal students, are helpless in these matters, because they do not know that their voices are mistreated until they find that they are beginning to lose the voice, a period at which it is usually too late to right the wrongs which were committed upon the helpless voices, that with the proper training might have developed into promising careers.

The public and the singers, especially beginners, have to be protected just as the helpless children are protected by proper legislation, which would make it compulsory for all vocal teachers to pass examinations before competent boards of unquestionable authorities, who should investigate the qualifications of all teachers, without exception.

I have often wondered why conditions were allowed to remain as they have been for the last few years. Now that you have aroused the interest of the public, I am sure that the movement will be supported by all vocal teachers who wish to keep their profession clean of charlatans whose ignominy has been reflecting upon it. Only men of guilty conscience will oppose the movement.

OSCAR LEON.

November 29, 1913.

Search for "Truth" in Vocal Art

To the Editor of MUSICAL AMERICA:

I trust that you will publish this reply to "A Student," writing recently in your columns, and at the same time to millions of other students who are crying out "Tell us the truth. How can we know what to believe when the doctors disagree?"

The only "truth" is scientific truth. All of the quibbling of the doctors is nothing but "opinion," based upon the little knowledge that is a dangerous thing. If these doctors knew the scientific truth that evolution has revealed, as to the anatomy, the physiology, the hygiene or breathing, tone-production and phonetics, there would be nothing to quibble about—nothing to differ upon.

The United States Bureau of Education should see to it as an important part of its functioning, that every teacher of voice has such scientific knowledge, that the poor student may be forever saved from the wicked ignorance of the charlatan.

As to the art of singing—this field is as wide as the universe with regard to individual initiative. With the exception of

a few universal principles of technic in this art, everybody should develop his own art of singing. We cannot have too much of this sort of variation of individuality. And this phase of the art of singing can never be taught.

ALICE GROFF.

222 North Thirteenth street, Phila., Pa.

11-24-'13.

Francis Rogers on Dr. Muckey's Theories

To the Editor of MUSICAL AMERICA:

Much ink has been spilled by Dr. Muckey and his correspondents without achieving anything tangible. I myself believe that the art of singing is much more psychological than it is physiological, although, of course, the emission of a voice can be described in purely physiological terms. So far as I know, the teaching of singing along the physical, scientific lines advocated by Dr. Muckey has never produced a good singer, but I do not deny that it may do so at any time; only—the burden of proof of this possibility certainly rests upon Dr. Muckey. I, for one, am keen for any method of teaching that will improve the art of singing, but I will not give up my present notions until I am convinced through my ear that other notions can achieve results superior to those I have learned to accept as standard.

To hear one—even if only one—of Dr. Muckey's three-octave voices producing lovely tone throughout its range, free from all muscular interference, would probably convince me that Dr. Muckey has really discovered something of substantial value to all of us singers and teachers.

FRANCIS ROGERS.

No. 563 Park Avenue, New York, November 30, 1913.

Another American Who Didn't Pay for a Début in Italy

To the Editor of MUSICAL AMERICA:

Apropos to the statement in your paper of some time ago that Carolina White, of the Chicago Grand Opera Company, stating that she was the only American artist that has ever been paid for her début in Italy—allow me to say that whereas that may have been true at the time she made her début it is not a fact to-day; for another American artist, Margaret Jarman, of Los Angeles, California, was paid for her début in the Pergolesi Theater at Iesi where she sang the part of *Preziosilla* in "La Forza del Destino" by Verdi; following which she filled a four weeks' engagement to the delight of the music loving Italians and the night of her *serata di onore*, when the little hill city turned out to do her honor before her departure for Rome, was an unforgettable occasion.

In Rome Miss Jarman sang the part of *Amneris* in "Aida" in the Theater Adriano and Rome, having heard of her voice and acting, gave her a brilliant reception. The new American Ambassador, Thomas Nelson Page and Mrs. Page with as many of the ambassadorial staff as two boxes would hold, were present and the ovation given Miss Jarman proves that, even yet, Italy will open her arms to the true artist.

RICHARD CLEMENT.

Proving that New Orleans Is in America, Despite "Eastern Managers"

To the Editor of MUSICAL AMERICA:

I noticed in last week's issue of MUSICAL AMERICA, as well as in the Associated Press dispatches, that the Philadelphia-Chicago Opera Company had given in the former city "the American premiere of Massenet's Don Quichotte." This opera was sung in New Orleans two years ago and we have also witnessed here in recent years, the first productions in this country of "Hérodiade," "Cendrillon," "Sigurd," "Salambo," "Siberia," "L'Attack du Moulin" and "Le Chemineaux," though have never been given the credit of it by the Eastern managers, who seem to try and make it appear that New Orleans is *not* in America.

D. B. FISCHER.

New Orleans, La., Nov. 27, 1913.

Music in Washington Schools

To the Editor of MUSICAL AMERICA:

In your issue of November 15 you have an account of the work in music in the Washington High Schools, in which it is stated that the undersigned is a graduate of the New England Conservatory of Music. Your correspondent has made a mistake in my pedigree. I should like to accept the honor thus conferred upon me, but truth compels me to state that I am not a graduate of the New England Conservatory, and never even attended that institution. It might be worth while to make this connection in a later issue. Yours cordially,

W. S. SMALL.

Washington, D. C.

November 26, 1913.

CLEVELAND WOMEN AS MANAGERS

Second Series of Hughes-Sanders Musicales Begin with Sundelius —Sassoli Recital

CLEVELAND, Nov. 22.—The Friday musicales under the management of Mrs. Felix Hughes and Mrs. F. B. Sanders were inaugurated for their second season this week with a recital by Marie Sundelius, soprano and Ada Sassoli, harpist. Though neither artist was known to Cleveland, the ballroom of Hotel Statler was completely filled and the success of both was assured from the first. One seldom hears so pure, so sweet and so flexible a voice as that of Mme. Sundelius. Her group of Swedish songs commanded especial enthusiasm. Miss Sassoli has a very musical nature and is able to put so much character into her playing that the usual monotony of the harp is quite forgotten. Transcriptions of Debussy's two piano "Arabesques" were particularly admired.

The remarkable success of these morning concerts shows the managerial discernment of two women who have done much in the past to develop the music of Cleveland and are responsible at the present time for most of the larger concerts of the city. Mrs. Hughes's management of the series of ten symphony concerts by the greatest orchestras of the country and of most of the important recitals which have been given here has made her work widely known. Mrs. Sanders has been for a number of years manager for the executive board of the Fortnightly Musical Club. This highly developed organization, now in its twenty-second season, with 1300 members, has always been an important factor in the musical life of the city.

When these two combined forces to issue invitations for the series of Friday morning musicales brilliant success was assured from the start. Five concerts were given last year, and the number this year is increased to six, the artists for the remainder of the season being Gogorza, Kreisler, Carreño, Felix Hughes, Gerardy, Mabel Sharp Herdieu, John Barnes Wells, Alma Gluck and Beatrice Harrison.

The success of David Bispham during



Mrs. F. B. Sanders, Who Has Joined
with Mrs. Felix Hughes in Managing
Cleveland Concerts

his whole week's stay at B. F. Keith's Hippodrome makes one realize that even a vaudeville audience appreciates really fine singing, when given a chance to hear it. Mr. Bispham has attended many social functions arranged for him by his Cleveland friends.

ALICE BRADLEY.

GRASSE AS VIOLINIST COMPOSER AND PIANIST

Program of Unusual Interest Presented by Blind Musician in Æolian Hall

Edwin Grasse, the blind violinist-composer, appeared in concert in Æolian Hall on November 28, presenting a program of varied interest made up almost entirely of his own compositions. He was assisted by L. Lorenz Smith, second violin; Joseph Kovarik, viola; Willem Durieux, cello, and George Falkenstein, piano.

The opening number was a Quartet in D Minor, with the composer playing first violin. The composition evidenced much musical merit, especially the graceful minuet movement which delighted the audience. Then came three solo numbers for violin, "Aria from the Concerto by Goldmark"; Mr. Grasse's own arrangement of the Paganini Caprice in E Major and the "Souvenir de Moscow" by Wieniawski followed by Mr. Grasse's Sonata for Cello and Piano in E Minor, with the composer at the piano.

Most delightful of all were his three shorter compositions, "Im Ruderboot," in which was portrayed a day in a row boat on a mountain lake with accompaniment of song birds; a Polonaise in E Flat and "Wellenspiel," a wave play suggested by wavelets striking the beach, the effect given through the use of chromatic scales. So effective was the latter number it had to be repeated.

The audience accorded him a warm reception and in response to an encore Mr. Grasse gave another one of his compositions.

As a composer Mr. Grasse has something to say. He writes with marked sincerity, and his works will be a welcome addition to the concert program. As a violinist he is a master of technique, his tones are rich and his bowing is broad in style. And in the capacity of a pianist he proved himself the possessor of three distinct talents.

Z. A. S.

Mary Pinney's Success in Concerts

Mary Pinney is proving the possibility of being a thorough musician in different branches. Since her return from Europe where she spent the Summer, she has appeared twice with Kitty Cheatham in her unique recitals given at Rochester and Syracuse on November 11 and 12. On November 5 Miss Pinney gave a joint recital with Mrs. Harriett Foster, mezzo-soprano,

at the residence of Mrs. Robert Van Arsdale, and on November 20, at the Plaza, Miss Pinney appeared as accompanist for Mr. and Mrs. Frederick Gunther. She has started work with her Children's Singing Class, which meets every Saturday morning at her studio, No. 418 Central Park West. Miss Pinney is also an organist of unusual experience and ability and an intelligent accompanist both for vocalists and instrumentalists.

Helen Ware and Dr. Halasz Soloists of Waterbury Chorus

WATERBURY, CONN., Dec. 1.—Helen Ware, the American violinist, and Dr. Istvan Halasz, baritone, appeared with the Concordia Singing Society at Buckingham Hall, Waterbury, on November 30. Miss Ware performed Bruch's Concerto in D Minor with true musicianly interpretation. She also showed her artistic feeling in Hubay's "Azt Mondjak," "Hungarian Dance," No. 4, by Brahms, Cui's "Berceuse," the Pugnani-Kreisler "Præludium et Allegro" and the Boccherini-Kreisler Allegretto. The singing of Dr. Halasz was effective, especially in Schubert's "Am Meer" and "Heimkehr" by Brahms. Other of the Hungarian baritone's numbers were "Stilles Leid" of von Fielitz, Schumann's "Die Lotosblume," "Nina" by Pergolesi and "Keso osz Van" by Kacsch.

Leslie Hodgson to Play in Stamford

Leslie Hodgson, the well-known New York pianist, has been engaged to give a recital in Stamford, Conn., next Tuesday under the auspices of the committee of the Stamford Concert Course. This will be the second event in this season's series. The Kneisel Quartet was the opening attraction in October. The Barrère Ensemble will give the third concert in January, and Reinhold von Warlich, the Russian baritone, will give the fourth and last concert of the Winter. Mr. Hodgson has passed under the management of Messrs. Foster & David this season.

Lyons Hears New Lyric Drama

PARIS, Nov. 29.—"Françoise," a lyric drama of four acts, composed by Charles Pons, words by Senator Couyba and Edouard Franklin, was produced at the Grand Theater at Lyons last night with marked success. It is the sanguinary story of a village girl and a young stone quarryman desperately in love with each other, but hampered by parental objections to their marriage.



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Ellsworth C. Phelps

Prof. Ellsworth C. Phelps, composer-organist and for thirty-eight years a teacher of music in the public schools, died on Saturday at the home of his stepdaughter, Mrs. Sarah L. Kinkel, No. 419 Westminister road, Brooklyn, in his eighty-sixth year. He was born in Rockfall, Conn., but for the last fifty-six years has made his home in Brooklyn. He was well known as a church organist in Brooklyn, having played in St. Ann's Episcopal, Lafayette Avenue Presbyterian, Elm Place Congregational, Strong Place Baptist and New York Avenue Methodist Churches. He composed "Hiawatha," a symphony in five movements, which was performed in 1878 by Theodore Thomas's Orchestra; "Emancipation Symphony," produced by the Boston Orchestra; "David," an operetta, and numerous other works, including about thirty for orchestra. He was retired on a pension in 1900, after having taught music in the public schools for thirty-eight years. He leaves a widow, a son and a daughter.

Cesare Giacchi

MILAN, Nov. 30.—Cesare Giacchi, manager of the Colon Theater at Buenos Ayres, who was here assembling a company, died suddenly to-day. He was more than seventy years old, and for some years had been very deaf. It had been understood that he intended to retire from the operatic field after carrying through his plans for the forthcoming Buenos Ayres season. On Friday last he sent a cable dispatch to Arturo Toscanini in New York relative to engaging him for the next Summer season at the Colon.

Signor Giacchi was a native of Florence, and for more than thirty years was a prominent figure in the world of opera. It was under his auspices that Adelina Patti first sang in South America. He paid her, it was said at the time, \$5,000 for each appearance. The Colon Theater has been

described by many persons as the most beautiful opera house in the world.

Theodore Elberg

RACINE, WIS., Nov. 19.—Prof. Theodore Elberg, who for many years was conductor of the Hamlet Singing Society of this city, was buried in Chicago Sunday, and a large delegation from this city attended the services. Professor Elberg went to Chicago in 1879 after having been educated in Europe, and became leader of various singing societies. He came to this city in 1882 and reorganized the Dania Sangkor, which later became known as the Hamlet Singing Society. He was also at one time director of the German Liederkranz and German Turners' Male Chorus. He retired from active life in April, 1903, after being afflicted with blindness.

M. N. S.

Herve Dwight Wilkins

Herve Dwight Wilkins, prominent organist and composer of Rochester, N. Y., died on November 24 at the age of eighty-three. He had been organist at various Rochester churches, was a past president of the New York State Music Teachers' Association, a founder of the American Guild of Organists and a director of the Batavia Philharmonic and Mendelssohn societies. He was the composer of a number of organ pieces, part songs, etc., and writer of books on music.

Florence Hale Small

BOSTON, Nov. 22.—Mrs. Florence Hale Small of Malden, a violin teacher and soloist, died on November 17. Mrs. Small was ill but a short while, and died from heart disease. For several years she was a member of the Fadettes and later of the Boston Orchestra. She also belonged to the Malden Musical Club and often contributed to its musical program.

W. H. L.

Frank J. Moser

MANITOWOC, WIS., Nov. 24.—Prof. Frank J. Moser, organizer and for years leader of the Marine Band, and one of the best known and talented musicians and leaders in Wisconsin, died at his home in this city Thursday night.

M. N. S.

Susan Strong, the American soprano, is to give a recital in London before leaving for a visit to her home country.

LATEST EUROPEAN PRESS COMMENTS

ON

WESTON GALES

RECENT APPEARANCES IN GERMANY

Press Comments:

Theater und Vergnügungs-Anzeiger, Oct. 26, 1913.—Weston Gales, the American conductor, who made his debut at the head of the Concertverein-Orchester, arranged a concert in the large Music-Hall in Hamburg and with the Philharmonic-Orchester in Nürnberg and received lively recognition from both press and public for his temperamental conducting.

Theater und Vergnügungs-Anzeiger, Oct. 26, 1913.—Concert Weston Gales. The orchestral-concert given in the Tonhalle under the direction of Weston Gales brought us Dvorak's Symphony in E Min. Op. 95, then Humperdinck's Vorspiel to "Hänsel u. Gretel," as well as three orchestral works of Richard Wagner.

The conductor as well as the enlarged Konzertvereins-Orchester received generous applause for their enthusiastic rendering of the works mentioned.

Bayerischer Kurier u. Münchener Fremdenblatt, Oct. 25, 1913.—Weston Gales, who has come before the Munich public as a conductor, has decided talent in directing and knows how to inspire the band of musicians before him.

Münchener Post, Oct. 23, 1913.—One can at least be convinced that Mr. Gales is a musician of cultivation and taste, who knows what he wants and understands exactly how to convey his impressions to orchestra and public alike.

Münchener Zeitung, Oct. 22, 1913.—The American Weston Gales is a thoroughly capable conductor of a sound musical nature. What he undertakes, he moulds clearly and with that joy in emphatic rhythm, which causes one to gladly overlook the mistakes which result in consequence, because one knows how very few conductors are still able to make them. When Gales has a work to interpret, which is of a purely elementary musical character, such as Dvorak's "New World Symphony," his reading is absolutely satisfying.

Münchener Neueste Nachrichten, Oct. 21, 1913.—Weston Gales is an experienced conductor who is absolutely master of the score. With perfect economy of motion he exerts his influence over the orchestra which he understands how to conduct calmly and surely.

München-Bayerische Staatszeitung, Oct. 20, 1913.—The American conductor Weston Gales has recently appeared before the Munich public at the head of the Concertvereins Orchestra. The program, which the artist on this occasion offered, happily deviated from the customary rut inasmuch as it afforded us an opportunity to hear the E Min. Symphony of Dvorak, so seldom played in Munich. This work which is distinguished by a certain primitive freshness as well as by a quite significant inventive force received at Gales's hands a very carefully prepared performance which in the Adagio rose to heights capable of making an impression which was deeply touching.

Nürnberg Anzeiger, Oct. 15, 1913.—Mr. Weston Gales, a young American conductor, living temporarily in Munich, made his debut here Friday in the Hercules-Saal. He possesses an extraordinarily musical nature, which was proven by the moving manner in which he interpreted, with the aid of the Philharmonic-Orchestra, Dvorak's well-known Symphony "Aus der neuen Welt."

Fränkische Tagespost, Oct. 14, 1913.—The impression one received from his work was excellent in every particular. Gales developed a repose and clarity which allows one to see that from a purely technical standpoint, he already understands how to lead energetically and with full control of his powers. In addition, his whole manner is such that one recognizes a personality, obviously capable of musical feeling, which seems intended for a serious artistic mission.



Press Comments:

Right good was the "Siegfried-Idyll" and especially the splendidly thought out "Tristan-Vorspiel." In short the evening afforded one the highly auspicious opportunity to become acquainted with a genuinely sympathetic artistic nature, from whose development surely much more can be expected.

Nordbayerische Zeitung, Oct. 13, 1913.—Strong musical feeling and complete mastery of the score as well as the ability to import his artistic views to the orchestra are his by right. His movements are calm and definite and betray temperament. That the orchestra was able to carry out his intentions was disclosed even at the beginning of the Symphony (Dvorak "Aus der Neuen Welt"). The interpretation of the work, which seems to be particularly suited to this conductor was a moving one. The portions of this highly colored composition especially characteristic of the new world and its ways received affectionately sympathetic treatment. Full expression was given the surging climax of the Vorspiel to "Tristan und Isolde," an interpretation which could serve as a standard. The brilliantly worked out finale of the "Meistersinger-Vorspiel" brought the conductor a reception which was significant.

Nürnberg-Fränkischer Kurier, Oct. 12, 1913.—His interpretation of the work (Dvorak's Symphony in E Min.) was clear and direct, quite in keeping with German convictions and musical through and through. In intense passages, a powerful vital musical nature disclosed itself. In any case he appears to have the make-up of a skilled artist. Just the uncommonly plastic and easy manner in which he took the Symphony of Dvorak, so rich in pictures, delighted me exceedingly. The "Tristan-Vorspiel," whose tremendous climax was given full expression, was magnificently rendered. The brilliantly executed close of the Meistersinger-Vorspiel brought the conductor hearty recognition. The orchestra followed its unwonted leader with evident joy.

Nürnberg-Staatszeitung, Oct. 11, 1913.—Kapellmeister Gales gave a concert last evening in the Hercules Velodrom with the Philharmonic orchestra before a well-filled house. By his interpretation of Anton Dvorak's E min. Symphony, the conductor showed a fine comprehension of the composer's characteristic form of expression. The Adagio, especially, like the Largo which followed, created an atmosphere which was most reverential. The conductor's individuality, which expressed itself especially in Humperdinck's Vorspiel to "Hänsel u. Gretel," showed itself at its best in Wagner's "Siegfried-Idyll," as well as in Wagner's Vorspiel to "Tristan" and the "Meistersinger," which followed.

Nürnberger Zeitung und Correspondent, Oct. 11, 1913.—Mr. Weston Gales, obviously an already skilled, decisive conductor, selected our excellent Philharmonic Orchestra to give an example of his ability as a conductor in Nürnberg yesterday. Anton Dvorak's Symphony in E min., like its companion in D maj. of genuine Slavic character, afforded Mr. Gales the opportunity to make his energetic, temperamental conducting recognized. Circumspect mastery of the score and genuinely artistic musical feeling in the interpretation of the tone poem are qualities upon which this still young conductor may pride himself without reservation. The excellent impression made by the Symphony was further maintained by the Vorspiel to "Hänsel u. Gretel," of Engelbert Humperdinck. In the second half of the concert the conductor convinced his audience with the "Siegfried-Idyll," the Vorspiel to "Tristan u. Isolde" and the "Meistersinger-Vorspiel" in succession that he also understands Richard Wagner well and knows how to do him full justice.

PROGRAM CONDUCTED IN

Hamburg, Oct. 6th, in the Musikhalle with the
Orchestra of the Hamburgische Musikfreunde

Nürnberg, Oct. 10th, in Hercules Saal, with
Philharmonisches Orchester.

Münich, Oct. 17th, in the Tonhalle, with Ver-
stärkten Concertvereins Orchester.

□ □ □

PROGRAM

Anton Dvorak:

Symphonie No. 5, E-moll op. 95
Adagio—Allegro Molto
Largo
Molto vivace
Allegro Con Fuoco

Engelbert Humperdinck:

Hänsel und Gretel (Vorspiel)

Richard Wagner:

Siegfried-Idyll. Tristan und Isolde (Vorspiel)
Die Meistersinger von Nürnberg (Vorspiel)

SOCIETY OF FRIENDS OF MUSIC ORGANIZES

**Formed to Advance Musical Culture
in America, and Explore
New Musical Fields**

"To encourage and aid all musical events that will promote and increase the knowledge of music and improve musical taste and culture" is the announced purpose of the American Society of the Friends of Music, which was organized in New York on November 29. The organization is to be non-professional in its management and will be similar in character to Die Freunde der Musik in Germany and Austria, Gli Amici della Musica in Italy and Les Amis de la Musique in France.

Although, as stated, entirely non-professional, the organization will have the assistance of the following advisory board: Georges Barrère, Frank Damrosch, Walter Damrosch, Rubin Goldmark, Franz Kneisel, Dr. Karl Muck, Kurt Schindler, Arturo Toscanini and Felix Weingartner.

The society will co-operate with the foreign societies mentioned above and with musical organizations of this country. Its purposes are stated specifically as follows:

1. To arrange concerts of old music, both vocal and instrumental, including church music.
2. To give concerts of music, American and foreign, not yet performed in public.
3. To give vocal, choral and instrumental concerts of original music of the various nationalities.
4. To revive old operas in their original form.
5. To give preparatory lectures on the new operas to be produced at the Metropolitan Opera House of New York, as well as the new productions brought out in Europe, besides courses of lectures on the musical conditions in different countries and on the history of music.

6. To co-operate and assist in the publication of old and modern music and books of musical literature.

"It is believed," says the society's announcement, "that the need of music lovers in New York is not so much the presentation of familiar works as the affording of opportunities to hear unusual and at the same time important compositions, especially in the field of chamber music. Such compositions are costly and difficult to perform and are therefore too infrequently heard."

"The society will encourage the existing organizations by employing their forces and will also assist new organizations to obtain public hearings. As the society is the American representative of the foreign societies of the Friends of Music it will produce from time to time a new work by an American composer as well as new works from different countries which may be considered worthy of the high standard of excellence it has pledged itself to maintain."

Several private concerts for members only are to be given, as well as one or more public concerts. For the first private concert, to be held at 4:30 o'clock on Sunday afternoon, December 7, at the Ritz-Carlton, the Friends of Music have enlisted the Kneisel Quartet, the Barrère Ensemble and the Longy Club.

Regular members are to pay \$20 a year and have the privilege of bringing one guest to the private concerts. The dues of associate members are \$5 and of professional musicians \$5.

Leading society women such as Mrs. William K. Vanderbilt, Mrs. Otto H. Kahn, Mrs. J. F. D. Lanier and Mrs. Robert Goelet have been actively interested in the organization of the society. Its officers are: President, Mrs. J. F. D. Lanier; vice-president, R. Stroppa-Quaglia; chairman, Walter T. Rosen; treasurer, Walter E. Maynard; secretary, Miss Cottenet, 38 East Thirty-first street.

The executive committee follows: Mrs. Winthrop Chanler, Miss Cottenet, Mrs. Robert Goelet, Mrs. F. Gray Griswold, Mrs. Thomas Hastings, Frederick A. Juilliard, Mrs. J. F. D. Lanier, Walter E. Maynard, Courtlandt Palmer, Mrs. Henry H. Rogers, Walter T. Rosen, R. Stroppa-Quaglia, Leonard M. Thomas, Mrs. William K. Vanderbilt.

Gadski and Damrosch Regale Waterbury with Wagner Program

WATERBURY, CONN., Dec. 1.—Mme. Gadski, in conjunction with the New York Symphony Orchestra, under the direction of Walter Damrosch, appeared here on November 29 at Buckingham Hall in an entirely Wagnerian program, before a packed house. The prima donna was in excellent voice, and after her famous "Cry of the Valkyries," the enthusiasm was so intense that it was several minutes before quiet was restored. Mme. Gadski also sang Brunnhilde's "Awakening" and "Brunnhilde's Pleading" from the third act of "Siegfried," and Isolde's "Death" from "Tristan und Isolde," with great effect.

Organist Lacey-Baker in Providence Recital

PROVIDENCE, NOV. 20.—A. Lacey-Baker, organist and choir master at Grace Church, gave an organ recital Saturday evening assisted by Henri J. Fancher, violinist; Mrs. Ada Holding Miller, soprano and harpist, and Mrs. George C. Arnold, pianist. Mr. Fancher played a Gavotte by Gretry and Lane's "Meditation" admirably and Mrs. Miller's voice was heard to advantage in Speaks's "The Pilgrim" and Gounod's "Hymn to St. Cecile," the latter being rendered with violin, harp and organ accompaniment. Mr. Lacey-Baker's numbers were Offertoire in F, Faulkes; Funeral March, Grieg, and Scherzo Symphonique, Faulkes. G. F. H.

Emile Trépard's New Lyric Drama Pleases Paris

PARIS, NOV. 29.—A new lyric drama just produced here is "Celeste," composed by Emile Trépard, and based on the novel of Gustave Guiches. In it Mlle. Brunlet, who took the first prize in opera at the Conservatory of Music last Summer, proved herself a capable actress and the possessor of a rich soprano voice of uncommon range. The story is of a young girl abandoned by her lover, who makes a rich marriage to save his family from ruin, while the heroine commits suicide. The piece was much applauded.

Ralph Kinder, organist and choirmaster of the Church of the Holy Trinity, Philadelphia, gave a recital November 6 in St. Mark's Church, Mauch Chunk, Pa., at which he played, in addition to selections from Bach, Schumann, Guilman and other famous composers, two interesting works of his own, Fantasia on "Duke Street" and "In Moonlight."

KUNWALD-TREVILLE TRIUMPH IN DETROIT

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Share Honors in Orchestral
Association Series**

DETROIT, NOV. 27.—In the second concert of the Orchestral Association's course the Cincinnati Symphony Orchestra, under the leadership of Dr. Ernst Kunwald, again demonstrated its place as one of the country's leading orchestral organizations. At the same time Yvonne de Tréville scored a personal triumph and delighted



Yvonne de Tréville, American Coloratura-Soprano

her audience not only with the beauty of her voice but with the charm of her personality.

Dr. Kunwald displayed such dynamic power that he seemed to electrify his orchestra, and he "lead" not only the musicians under him but his audience as well. Chief numbers on the exacting program were the Fifth Beethoven Symphony and the Handel Concerto Grosso, No. 6, with Dr. Kunwald at the piano. The Handel concerto, first given here by Dr. Kunwald last year and revived by request, was again well received, and after repeatedly bowing his appreciation, he was forced to repeat it in part.

Miss de Tréville's voice proved to be rich and smooth, of surprising power, yet of flute-like clearness and under perfect control. In the aria from "L'Allegro ed il Penseroso" the cadenzas written for Mlle. de Tréville by Saint-Saëns were most beautifully sung and the purity of the classic line perfectly preserved. Her best work was done in the aria from "The Camp of Silesia," Meyerbeer, and "Saper Vorreste" from "Un Ballo in Maschera," and she was forced to encore her last aria. E. C. B.

As a direct result of the success of Yvonne de Tréville, coloratura-soprano, at her costume recital with the Detroit Symphony Association on November 26, she was engaged by telegram for a special concert in Toronto with the Toronto Symphony Orchestra, December 8, being especially requested to repeat several of her numbers performed in Detroit, Mich., namely, "Sweet Bird" from Handel's "L'Allegro ed il Penseroso" and the "Mad Scene" from Meyerbeer's "Camp of Silesia."

Frances Alda in Louisville

LOUISVILLE, NOV. 22.—The Frances Alda concert at the Shubert Masonic Theater last Tuesday evening brought out an audience of goodly proportions and representative quality. The beautiful singer made many friends here when she sang last year and all of these were eager to hear her again. Associated with the prima donna were

Frank La Forge, pianist, and Gutia Casini, cellist. Mme. Alda was in superb voice and sang with the distinction that made her a tremendous favorite last season.

Mr. La Forge is also a great favorite in Louisville. Mr. Casini, a newcomer, was quickly acclaimed as an artist of force and distinction. H. P.

Musical Circuit of Southern Cities Established

NEW ORLEANS, NOV. 21.—Much importance is attached to the announcement of a Southern Musical Circuit for 1914-15, embracing the cities of Atlanta, Birmingham, Montgomery, Mobile, New Orleans, Memphis, Little Rock, Shreveport, Houston, Galveston, Austin, Dallas and San Antonio. M. B. Terzevant, the prime mover in this undertaking, has been at work for several months on the plans. Loudon Charlton has been selected as a resident manager in New York. The circuit has been formed in order to reduce the transportation and other expenses of artists booked for Southern cities and thereby enable them to procure the best for much less money. D. B. F.

Norwegians Unite in Hoboken Concert of Scandinavian Music

The Norwegian Glee Club, of Hoboken, N. J., on November 23 gave a delightful program of Norwegian and German music. It was assisted by the Scandinavian Symphony Orchestra of New York, under the direction of Ole Windingstad; Mme. Schnabel-Tollefsen, pianist; Mrs. Carl Willenborg, mezzo-soprano; Anton Wetlesen, baritone, and the Norwegian Singing Society of Brooklyn. The program, though essentially Norwegian, contained several of Grieg's songs in German.

Florence Macbeth Soloist with Liverpool Orchestra

LONDON, NOV. 29.—Florence Macbeth, the American coloratura soprano, has just had a flattering reception at Liverpool, where she sang with the Liverpool Philharmonic Orchestra. Her voice "carols forth like a skylark," said one of the Liverpool critics, who remarked further upon her "exquisite beauty of tone and wonderful technic." Miss Macbeth will sail on December 14 to make her debut early in January with the Chicago Opera Company.

Ill Fortune Still Pursues London Opera House

LONDON, NOV. 30.—The London Opera House built by Oscar Hammerstein has again closed its doors, lack of support being given as the reason. Its stage has been held since November 17 by "The Society Circus," which did not appeal to the public. After Saturday's performance it was announced that the theater would be closed "until further notice." It is said that Thomas Beecham may take the house for a season of opera in English early next year.

"Psychic Pianist" Arrives from England

Francis Grierson, the English pianist and author, arrived in New York, November 28, on the *Lusitania* on a visit to his old home in Illinois. He has been called "the psychic pianist" because of his intuitive conception of music and his extraordinary faculty of improvisation. His playing has been credited by some people to spirit influence. For years the faculty or inspiration left him, but he declared on his arrival that it had returned and that he is interpreting music from the spirit world better than ever before.

Alda Concert Delights College Girls in Brookhaven, Miss.

BROOKHAVEN, MISS., NOV. 29.—Francis Alda, assisted by Frank La Forge and Gutia Casini, recently gave a concert for the young women of Whitworth College, of which Elizabeth McVoy is the head of the music department. The concert was exceedingly artistic. Other artists on this course are Jacques Thibaud and Cecil Fanning.

Rollo F. Maitland gave a successful organ recital in Philadelphia November 6 in a series of free recitals by members of the American Organ Players' Club. Not only did Mr. Maitland give new evidence of his ability as a master of the pipe organ, but played his own "Fantasie Toccata," which proved to possess distinctive merit. He also gave the Capriccio Brillante, op. 22, of Mendelssohn, with orchestral accompaniment on the organ by E. Kenneth Howe. Other numbers were Victor Herbert's Grand Festival March, from manuscript, and "Pastorale," from the music to Henry VIII, by Edward German, both transcribed by Mr. Maitland.

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New York, December 6, 1913

SAN FRANCISCO'S DEMOCRACY

As has been reported in MUSICAL AMERICA, the veto of Mayor Rolph has presumably killed the ordinance to establish a municipal opera house in San Francisco. Many hopes had been entertained of this enterprise, with its backing of \$850,000 already subscribed by citizens.

The reason for the vetoing of this ordinance by Mayor Rolph are significant. They are stated as being "the provision for making the trustees a self-perpetuating body, and the giving to stockholders of the preference in the purchase of certain seats and boxes, with the privilege of bequeathing these rights to their heirs and assigns." The Mayor regards these conditions as undemocratic, and there will be many citizens of San Francisco who will share this viewpoint with him in regard to any municipal enterprise supposed to be municipal.

It may be thought that the subscription of \$850,000 should entitle the subscribers or the trustees, who, it may be, are in some cases identical with the subscribers, to special privileges in respect to seats and boxes. A condition of practical democracy exists in the West, and very strongly in San Francisco, which would be little understood in many cities of the East. Important San Francisco clubs like to consider that their membership consists of everybody, "from millionaires up." San Franciscans have it deeply ingrained in their belief that the giving of large sums of money for public purposes should not interfere with their code of practical democracy, and should not afford the givers the means of obtaining for themselves any special privileges or the right to impose their personal ideas or whims upon the constitution of enterprises intended for the public good.

Joseph D. Redding, who has a considerable record of San Francisco musical development behind him, and other San Franciscans, it appears, have pointed out that the rights to boxes are those that "are recognized in New York and other music centers." There are, nevertheless, certain conditions which obtain in the music centers of Europe which we do not recognize in New York, and it is quite supposable that the still more

independent West will not wish to imitate New York conditions in all their particulars. If enterprises are to be instituted by American municipalities, the matter of first importance is to see that they are founded truly upon the principles for which the nation exists.

THE CRITICISM OF DENIAL

W. J. Henderson, of the New York Sun, has said that all a man needs to do to earn an easy reputation as a music critic is to dispute every accepted idea, because the proclamation of strange ideas seems to equip men with authority.

Like many, and perhaps most principles, this is one which is capable of a false and a true expression. It is a long time since the Russian Turgenieff, in a witty and caustic little tale, showed how the sincere young critic who was somewhat over-given to the pursuit and praise of the beautiful, rapidly changed his estate from one of complete neglect to highest authority by the simple process of denying any worth or depth to every work of art with which he came in contact.

There is another way, however, in which the going against every accepted idea is the way of true criticism of the highest sort. Such is the criticism of a Cervantes, who, with a single book, destroyed the threadbare chivalric ideal which still gripped and destroyed the true creativeness of the artistic mind long after the realities of the age of chivalry had passed away. Aristophanes performed the same service for Greece.

A modern writer—perhaps it is Francis Grierson—has pointed out that the art of the earlier years of a new epoch or a new nation or race should be heroic, epical, and little self-critical, but that in later and more sophisticated periods art must become critical and satirical in order to destroy the mass of untimely imitative work which will naturally follow after the first creative period. To those of little understanding such a process seems to be a repudiation of the worth of the ideas of the earlier masters, whereas it is in truth merely a demand for equally worthy ideas appropriate to the critics' own time.

MUSIC AND LABOR EFFICIENCY

The space given in last week's MUSICAL AMERICA to Hugo Munsterberg's advocacy of music as a stimulus to the activity of factory workers is perhaps disproportionate to the possible importance of the matter. The present is a time of striking and even astonishing changes in many of the affairs of our daily life. Particularly startling are the changes which are taking place in precisely these two fields of music and psychology. Music of the higher order, particularly in America, is rapidly stepping out of its earlier condition as a luxury for the wealthy or the aristocratic, and is becoming a factor in the life of the people. Crowds of Americans in these days seek the various kinds of free or inexpensive concerts of good music, municipal or otherwise, to find exhilaration or rest after the toils of ordinary work. An understanding of the principles of psychology has led to startling developments in matters commonly under our observation. This is particularly true of the revolution which it has worked in the vast industry of advertising.

It may be easily possible to demonstrate—in fact, it may be to a certain extent already demonstrated—that music has a quickening or other beneficial effect upon workers in many trades (especially those involving monotonous activity) which may be found to be of very definite value to the promoters of industry. Such a fact would not have to be long proved before it would be carried into effect by the thoughtful and more observing of those who would be most interested. Even in the case of those workers who have to apply more original thought to their work than do factory workers, it is quite possible that music may be distinctly stimulating to the process of thought. A little inquiry will convince any one that this is true with regard to many persons of his acquaintance, and it may be found that it is equally true for the generality of mankind.

It is a deeply founded fact that ultimate progress without the principle of beauty is impossible. Even if certain phases of our civilization give rise to obviously unbeautiful things, a continued tendency toward the unbeautiful leads to self-destruction, and a reaction giving beauty its normal place sets in. Some of our most recent skyscrapers are among our most beautiful architectural products.

Music has by no means fulfilled its complete function in the world. To lighten human labor and even make beautiful many aspects of labor that are now unbeautiful, and actually to increase the efficiency of the laborer, may be a momentous development for the future.

The dullness of New York's theatrical season is not reflected in its music. Last Sunday, for instance, witnessed five concerts with orchestra and the preceding Tuesday six concerts and one opera performance.

PERSONALITIES



Conductor Szendrei in Action

What a difference there is in the way an operatic conductor appears to those on the stage and to the audience. Thus, all that the Century Opera auditors see of Alfred Szendrei are expressive shoulders and waving arms, with now and then an acknowledgment of applause after an *entracte*. The above picture shows Mr. Szendrei as he looks from the footlights, in a moment when he is effecting a *pianissimo* of wood-winds and strings.

Schelling—Ernest Schelling, the American pianist, is having much success in his present tour of the English provinces.

Kubelik—New testimony to the security of Jan Kubelik's claim upon fame is contained in the fact that a cigar has been named after him.

McCormack—Mme. Lilli Lehmann has engaged John McCormack to sing in "Don Giovanni" at the Mozart Festival in Germany next August.

Nevada—Emma Nevada, the singer, has rented an apartment in the Rue de Bassano, Paris, and gives Sunday afternoon receptions there at which her daughter, Mignon Nevada, usually sings.

Beddoe—Mabel Beddoe, the contralto, sang at a special Thanksgiving concert given for the benefit of the inmates of Sing Sing prison. She sang all sorts of songs, ending with the "Suwanee River" and "Annie Laurie."

MacLennan—Frances MacLennan and Florence Easton, the American stars of the Hamburg Opera, provided a musical program at a Thanksgiving dinner in Hamburg in honor of the American Ambassador to Germany, James W. Gerard.

Gluck—Alma Gluck, the Metropolitan Opera soprano, will become a resident of Mount Vernon, N. Y., when she returns from Europe next month. A real estate agent has purchased for her the residence at No. 109 Overlook street in the Chester Hill section.

Benham—Victor Benham, the American pianist, who is to tour this country next season, made a tour here in 1883 as a prodigy, when he played in conjunction with the Theodore Thomas Orchestra, and appeared with Ilma di Murska, Wilhelmj, Carlotta Patti and other noted artists.

Lerner—Tina Lerner, the celebrated Russian pianist, had the distinction of being chosen as soloist for the Tchaikowsky concert, given in commemoration of the thirtieth anniversary of Tchaikowsky's death by the Philharmonic Society of Warsaw, under Alexander Birnbaum on November 7.

Wagner—Charles L. Wagner has purchased a 300-acre farm at Pawling, N. Y., and will become a real farmer. He has named his farm "Dapplemere," after the farm in his play, "The Honey-Moon." The neighboring farm has been purchased by Alice Nielsen and will be called "Alice in Wonderland."

Butt—That a very marked improvement in the musical taste of Australian concert-goers has been made during the last five years is shown by the superior character of the programs which Clara Butt and Kennerley Rumford are presenting on their present tour, as compared with those of five years ago.

Gulick—Earl Gulick, who ten years ago was known here as one of the foremost boy sopranos, sailed for Europe last week to study for grand opera. Now twenty-six, his voice has developed into baritone and he is going to study under Lombardi in Milan and later under de Reszke in Paris. Mr. Gulick has been a protégé of Andrew Carnegie since he earned a Carnegie hero medal in 1901, and it is reported that the financier is sending the young man abroad to study.

Edvina—Mme. Louise Edvina, prima donna soprano of the Boston Opera Company, has acquired at least one distinctly American—or one might say New England—taste as a result of her stay here last season. She has become fond of griddle cakes—the old-fashioned kind, very large, round and fat—and she likes them with loads of syrup. "This is a dish unknown in Europe," she said, "and I am glad to be back in America, if only to eat some real griddle cakes. I can recommend them highly to ladies who wish to get thin. They don't make me fat, anyway."

OPERA SEASON IN FLORENCE FAILS

Politeama Management Obligated to Close Down for lack of Patronage

FLORENCE, ITALY, Nov. 15.—The present musical season opened a month ago at the Politeama Fiorentino, but owing in part to the rather unwise choice of operas given and in part to the inefficiency of many of the artists engaged, audiences were so small that the management closed the theater before the venture had been long prolonged. It seems strange that it should be considered advisable to make another production of "Cavalleria Rusticana," and with second-rate artists at that, or for a resuscitation of Massenet's "Navarraise," which, when it was originally given, must surely have needed the genius of Emma Calvé to make one forget its ugliness. The charming and amusing ballet of the "Puppeteer" has been so well done so often in German and Austrian opera houses that the spectacle here served only to show us how much better it might have been done. Leoncavallo's "Zingari" alone provided



Edward Johnson, the American Tenor, Who Will Sing in the First Production of "Parsifal" in Italy Next Month

an event of real interest. The performance of Rosina Zotti and Francesco Conti in the exacting principal parts (*Fleana* and *Radu*) was particularly satisfactory. The opera shows no particular advance over "Pagliacci," no greater profundity or maturity of conceptions, and, apart from the introductions of Hungarian rhythms and cadences and a suggestion of folk-music, no striking difference from that work, the libretto of which the present work is also strangely reminiscent.

News comes to us of the success of no less than three pupils, two of them Americans, of Mme. Kate Bentharg-Baeracchia, who has now resumed teaching here after her visit to America. Esther May Petersen has elicited wide commendation for her appearances in "Lakmé" at Vichy and Paris; Meta Reddish has made a most brilliant début as *Gilda* in Buenos Ayres and is to sing other operas, while finally Ursula Tremayne is singing such parts as *Marguerite* with the Moody-Manners company in England.

The other well-known resident American teacher, Isidore Braggiotti, has several pupils of whom he expects much and at his fine villa in the outskirts of the town frequently has them sing at his Saturday afternoon reception.

Mrs. Frederick H. Snyder, of St. Paul, Minn., has been in town on her way to China, and has improved the opportunity to take a few lessons with her old-time master, Vannini. Edward Johnson has also just left, having gone to Milan to commence rehearsals of "Parsifal," which he has been chosen to sing at its first production in Italy on January 1, 1914, at the Teatro della Scala. Mr. Johnson who

sings under the name of Edoardo di Giovanni, is also to create a rôle in Milan, a new opera, "L'Ombra di Don Giovanni," by Franco Alfani. Having created a chief part last Autumn at Rome in Zandonai's "Melenis" and been one of the first to sing "La Fanciulla del West" at the capital, it will be seen that Mr. Johnson is occupying a prominent position in musical Italy, though he modestly disclaims any merit for this distinction, saying that singers whose reputations are not yet firmly established are selected for first productions because they draw the public even without the magnet of celebrated names among the artists. Nevertheless, by all who are competent to judge, Mr. Johnson is reckoned among the most talented American singers now in Italy.

A fourteen-year-old Hungarian violinist, Iholya Gyárfas, has recently given two concerts with a considerable measure of fortune, and the Scotch mezzo-soprano, Isabel McDougall, who counts many American admirers, is to give one soon, while the American pianist, Clarence Bird, is about to leave for a number of appearances in the United States. X. Y.

RUSSIAN CHORAL MUSIC

New York Cathedral Choir Presents Some Interesting Novelties

It was a highly pleased audience that heard the concert given by the choir of the Russian Cathedral in Aeolian Hall last Saturday evening. The organization, numbering thirty voices, made up of men and boys, is under the capable direction of Choirmaster Ivan T. Gorokoff of Moscow.

The program comprised many numbers that have never been heard before in this country, and which are of considerable musical merit. They included works by Musichesky, Tchesnokoff, Tchaikowsky, Kastalsky, Fatyeeff, Gretchaninoff, Bortnyansky, Nikolsky and Schvedorff. The Tchaikowsky Evening Hymn, "O, Gladsome Rapture," was particularly well received, as was the Bortnyansky Te Deum, "We Praise Thee, O God."

The boy soprano soloist so completely captivated the audience in his clear-cut chanting of the Gretchaninoff Creed to the accompaniment of the other voices that he was obliged to repeat it.

Several encore numbers were given which included the Tchaikowsky Entrance Hymn and the Requiem Hymn, the customary chant in commemoration of the 20th anniversary of the death of Tchaikowsky. The ancient air by Lovovsky, as used at the Feast of Elevation of the Cross concluded the program.

Much credit is due Choirmaster Gorokhoff for the wonderful way in which he handled his choir. They sang unaccompanied, and for the greater part without notes. The voices were well blended; they sang with precision and their attacks were faultless. The concert was indeed an artistic success. Z. A. S.

METROPOLITAN'S CONCERT

Pasquale Amato and Josef Hofmann Prove Powerful Magnets

The combination of Josef Hofmann and Pasquale Amato sufficed to "sell out" the Metropolitan last Sunday evening and to necessitate the addition of four or five extra rows of chairs over the orchestra pit. There were as many standees as the law allows and neither influence nor affluence could have assisted any one in securing a seat by eight-thirty. It was vain to decide here whether the pianist or the baritone received the larger welcome, though in truth a famed singer stands always in greater favor with an opera concert audience than an instrumentalist of equal artistic standing. However, both had to add so many encores to their listed contributions that it was half-past eleven before the evening's séance broke up.

Mr. Hofmann played Rubinstein's D Minor Concerto and short pieces by Debussy, Rachmaninoff and Chopin. The splendid concerto is one of his battle horses and though the Metropolitan is not the most favorable locale for piano playing Mr. Hofmann electrified his hearers by the impetuous sweep, the brilliancy and dash of his performance. In the Chopin pieces he was meltingly poetic.

Mr. Amato delighted his audience with the "Largo al Factotum" and some short songs. Louise Cox sang a "Carmen" air and two English numbers prettily

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and the orchestral numbers included the "Tannhäuser" overture and "Faust" ballet music. H. F. P.

RECITALISTS JOIN IN OMAHA

Goodson and Egenieff Warmly Greeted—Recital by New Basso

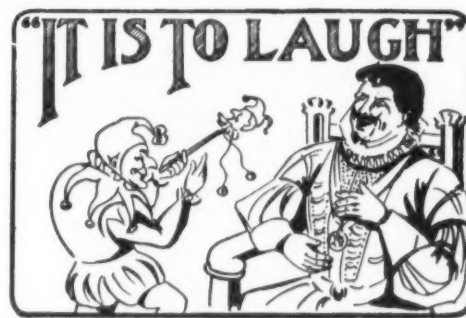
OMAHA, NEB., Nov. 28.—At the second concert of her matinee series Evelyn Hopper presented Katharine Goodson and Franz Egenieff, baritone. On this, her first appearance in Omaha, Miss Goodson completely captivated her audience by her clear-cut interpretations and the interesting personality so delightfully reflected in her work. Of wonderful poetry and breadth was her performance of the Brahms Rhapsodie in E flat, while *Æolus*, by Gerheim, a novelty here, was fascinating both musically and from a technical standpoint. Miss Goodson was generous in her response to the demand for encores. Mr. Egenieff was particularly successful in "On the Way to Kew," by Arthur Foote, and he did also creditable work in Schumann's "Belshazar." As accompanist Jenö Kernler was most artistic.

James E. Carnal, a newcomer to this city, made his début recently in a song recital, when he proved to be the possessor of a deep bass voice of pleasing quality and excellent musicianship. His varied program was well received. He was assisted by Frank Mach, violinist, who played brilliantly, accompanied by Cecil Berryman.

Alice Fawcett terminates her long and brilliant teaching career here this week, to become the wife of Mr. Erwin of Creighton, Neb. As head of the vocal department of Bellevue College, which she has been most successful in building up, she will be succeeded by Evelyn Hopper, soprano and local manager. E. L. W.

Marie Caslova in Vanderbilt Hotel Concert

Society as usual attended the Sunday evening concert in the Della Robbia room of the Vanderbilt Hotel, New York, November 30, in large numbers. Marie Caslova, the violinist, was the principal artist. Assisted by Mary Wall, harpist, she played Kreisler's "Sicilienne et Rigaudon," "Liebesleid" and Mendes's Andante from his concerto in E minor. They were accompanied by the orchestra of F. Cortes.



Various dishes in the Hungarian restaurant were numbered for the convenience of the waiters and the benefit of the patrons. A young couple entered. The orchestra struck up the "William Tell" overture. Turning to her escort, the young woman said: "That's familiar—what is it?" The man glanced up at the orchestra and saw the number three displayed. Then, with the air of one who is accustomed to café life, he looked up No. 3 on the bill of fare. "That," he replied, when he had located it, "is 'Filet Mignon,' by Champignons."—*New York Tribune*.

"I see you have a cornet. Do you play?" "Not much. I use that instead of a police whistle."

"Why not get a police whistle?" "This gets more people interested. When I try to play everybody in the neighborhood calls a policeman."—*New York Press*.

"The screeching of that soprano makes me weary."

"I thought you liked high bawls?"—*Boston Transcript*.

"Mamma, was that true about your having a friend in Mexico when that last war started, and about a cannon ball coming right through the house and knocking their piano all to smithereens?"

"Perfectly true, dear."

"And did they have any little children who had to practise on their piano?"

"Yes, they have two little girls and a little boy."

"Mamma, don't we never have no wars in this country?"—*Houston Post*.

"You're a singer, you say. Are you married?"

"No, Mr. Inspector. The gentleman here merely accompanies me on the piano."

"Out with you. Ellis Island for yours."—*Jugend*.

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BETTER SUPPORT FOR OPERA IN MONTREAL

"Samson," "Hérodiade" and "Thais" Draw Capacity Houses—Italian Works Not Liked

MONTREAL, Dec. 1.—The second week of the National Opera Company's season, just terminated, has been marked by a series of performances of extraordinary excellence and a considerable improvement in public support, the latter running to the extent of absolute capacity houses for "Samson et Dalila," "Hérodiade" and "Thais." Three singers, all of them unknown here until a fortnight ago, are responsible for the awakening of public enthusiasm for these French operas. They are Gerville-Réache, Roselli and Helen Stanley. Excellent work has been done by several other members of the cast, notably Lafitte, the tenor; Maria Claessens and Gaston Rudolf; but Montreal is inclined to want "stars" in its operas, and the three people first named have impressed themselves upon the public imagination. The Italian side of the company has been much less fortunate, but the reason is partly in the operas themselves.

"La Gioconda" has entirely failed to commend itself here, either with or without Marie Rappold; "Madama Butterfly" has been greatly overdone in Montreal and its popularity is distinctly on the wane. The only other Italian bill so far has been "Cavalleria Rusticana" and "Il Segreto di Suzanna"; it drew a very poor house at its first performance because of the fact that the first opera is too well known and the second too little known, and has not yet been repeated; but the success of "Il Segreto" with those who did hear it was so immense and immediate that it will probably become a very strong part of the repertoire.

It was really "Samson et Dalila," on Monday and Tuesday of the second week, which converted Montreal from its Missourian attitude of suspended judgment about Max Rabinoff's organization. There

had been a good but not thrilling "Butterfly" the week before, and "Thais" had been admirably sung, but with an orchestra, under Savine, which was distinctly crude. "Samson et Dalila" was conducted by Jacchia, who is now as much at home in French opera as in Italian, and the orchestra had been rehearsed past all recognition over the week-end. The whole performance was superb in every respect, not the least contributor being Mr. Tyars, the scenic artist, who gave this difficult piece a mounting of the most impressive character. The chorus was fully equal to the most difficult work in the contrapuntal passages; and Roselli as the *High Priest*, Lafitte as *Samson*, Gaston Rudolf as the *Aged Hebrew* and Salzinger as *Abimelech* were very good indeed. But the whole thing was lifted to a higher plane by the glorious voice and art of Gerville-Réache. It would be foolish to waste praise upon this artist, who is already known throughout the world; but she instantly established herself in prime favor in Montreal and also gave Mr. Rabinoff's company a grip of the situation which it had not previously had.

Wednesday saw the Italian double bill. "Cavalleria" has seldom been better done than on this occasion, with Villani and Gaudenzi in the chief rôles, an artist such as Elaine de Sellem in the usually neglected rôle of *Lucia*, Segura-Tallien a sardonic and impressive *Alfo*, and chorus and orchestra thoroughly up to their business. But it was the little Wolf-Ferrari comedy—the first sample of his work to be heard in Montreal—which made the evening memorable. Rafael de Ferran was extremely clever, though not altogether satisfying vocally, as *Count Gil*, and Dora de Philippe's impersonation of the vivacious bride with the cigarette habit was most fascinating. Oscar Spirescu, late with Pini-Corsi, conducted the performance with silken smoothness and subtle humor, and that accomplished comedian, Natale Cervi, a veteran of the Montreal Opera, played the dumb servant with perfect art.

Thursday saw the first "Hérodiade" by this

company. The piece is probably the best-drawing opera in Montreal and the house was packed and electric with enthusiasm. Lafitte's *John the Baptist* and Claessens's *Hérodiade* are both familiar and popular here. The feature of the performance was Roselli's *Herod*, which many critics preferred even to that of Riddez, who sang the rôle here last year.

Salomé did not give Helen Stanley quite so good a chance as "Thais," and she was suffering from a slight cold, notwithstanding which she gave a performance which was vocally delightful and full of dramatic intelligence; she had to struggle also against a disposition on the part of Mr. Savine to let the brassy be much too blatant in passages calling for delicate vocalism on the stage. On the whole, however, a very notable performance, especially as regards the singers and one that evoked great enthusiasm.

The third performance of "La Gioconda" did not attract much of a house, and was chiefly interesting because it proved that Giovanni Farno did not do himself justice at the previous performances. He has a pleasant light tenor. Ada Cassuto sang the title rôle.

The Saturday concert, which Mr. Savine conducted, would have been very uninteresting had it not been for the presence of Wilhelm Bachaus. This pianist, who came here quite unknown and very little heralded, simply electrified the audience. He was much handicapped in Chopin's F Minor Concerto by the uncertainty of the orchestra, but his own work was wonderful, and in a group of familiar Chopin pieces, including the A Flat Polonaise, he exhibited a technical perfection that was uncanny and a richness of dynamic effects which elicited shouts of approval from all over the house.

At the Sunday concerts at the Princess Theater yesterday Mr. Shea introduced a Suite by Dr. Perrin, principal of the McGill University Conservatorium, which had much musicianly charm. The soloist was Alberto Bachmann, whose violin playing was greatly approved. K.

THE MATRIMONIAL ADVENTURES OF LESCHETIZKY

"THAT I take up the pen to speak about Theodore Leschetizky is because there is an important epoch to chronicle in his busy life as a teacher, noteworthy for a man of eighty-three years," writes Ludwig Karpathy, in an article translated for *The Musical Advance* by Anna G. Gross. "A rumor which has for months turned up with tenacious persistency that the aged pedagogue, nearly reaching the venerable age of the psalmist, has secretly made his fourth matrimonial venture, is now an acknowledged fact. Marie Gabriela von Rosborna, his Polish pupil, whose great talent, charm and beauty invited general comment, is now his bride. It cannot be denied that this event, giving full sway to the *chronique scandaleuse*, made a somewhat painful impression upon his numerous friends and pupils. As a warm admirer of Leschetizky and his artistic achievements as a teacher, I intend herewith to give his followers a true glimpse of his long and successful life.

"It must be admitted that Leschetizky, as a result of his various marital ventures was forced at one time to renounce his Austrian citizenship and had to change on another occasion his religion, becoming a Protestant—since the *ecclesia militans* of the Pope, more predominant in Austria than in any other Roman Catholic country, prohibits a second marriage of a divorcer.

"The old Meister has no doubt a wonderful young heart filled with enthusiasm for everything sublime and aesthetically beautiful. No wonder that the fair sex, imbued with sensitiveness and a somewhat pardonable leniency, is often prone to overlook little foibles of an adored teacher. I was at one time a frequent visitor at the elegant cottage of the hospitable old gentleman. His villa has for thirty years been the center of legions of pupils recruited from all parts of the civilized world. A remarkably great percentage, however, is yearly being sent from the United States and Canada. The artistic life in his villa is so attractive that every invitation is accepted with great alacrity, and it is to be noted that the daintiness and the captivating charm of American girls are indeed no small factor in the precipitous acceptances by the *jeunesse dorée* of Vienna. It so happened after a delightful evening devoted to a pupil's performance the Meister and I retired to his studio and it was there that he unrolled in part the history of his life.

"He thus commenced:—I am not aware whether you know the fact that I was a teacher in St. Petersburg in the fifties. The Arch-Duchess Helena Pawlowna was one of my patrons. In her house I made the acquaintance of the beautiful Anna von Friedenburg-Kennon, one of her ladies-in-

waiting. This young lady, a pupil of Viardot, was singled out to sing at the court receptions, and she had a wonderful voice. Lablache remarked in listening to her once that her tones sounded like crystallized tears.

"Miss Anna von Friedenburg was the intended of Anton Rubinstein at that time, but changed her mind and married me," he paused a few seconds, then he continued: "I must admit, that after fourteen years of married life she imagined we were not properly mated. We had just returned from Italy when she said to me one evening: 'Dear Theodore, I like you very much, but—take my blessing and go out of my life.' We took dinner together and then said good-bye to each other, deeply affected. That is the story of my first marriage." It must incidentally be mentioned that this first wife of his, who died at St. Petersburg two years ago, supported him financially many years after their legal separation.

"A short time after this he met Annette Essipoff, the celebrated pianist, and fell in love with her. It can honestly be said that this was the only love of Leschetizky which filled his heart with rapturous ecstasy. He followed her to Vienna and there in 1880 married this charming and accomplished artist. There seemed to be some fatalistic significance in the fact that another fourteen years was allotted to their marital bliss and then—separation followed again, partly as a result of petty jealousies, which their profession brought about.

"Eugenie von Benislowsky, daughter of a Polish editor, next appeared upon the scene a few months later. She came to Vienna to take lessons from the celebrated teacher, but long before her fame as a pianist had been established she was Leschetizky's third wife. That occurred in 1893. Mme. Essipoff meanwhile made extensive tournées throughout Russia, Germany and Austria, adding considerably to her already well established fame as a piano virtuoso. They frequently met at various festivities given in their honor. This old, never forgotten love seemed to overwhelm him again. 'She still retains the exquisite charm which fascinated me once,' he said to me with a rather sad ring in his voice, the reason for which was the somewhat depressing fact that the imprudent acting of wife No. 3 became a source of great grief to him and ultimately resulted in divorce.

"Leschetizky's declaration that a fortune-teller predicted for him the happy possession of four wives coincides thus far. She hadn't committed herself further and nobody could blame her."

Arthur Nikisch recently made a Russian tour as a "prima donna conductor."



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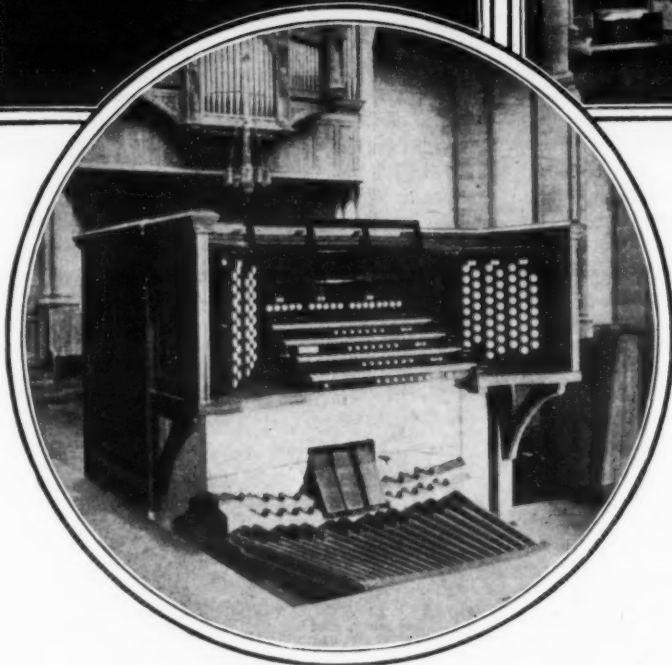
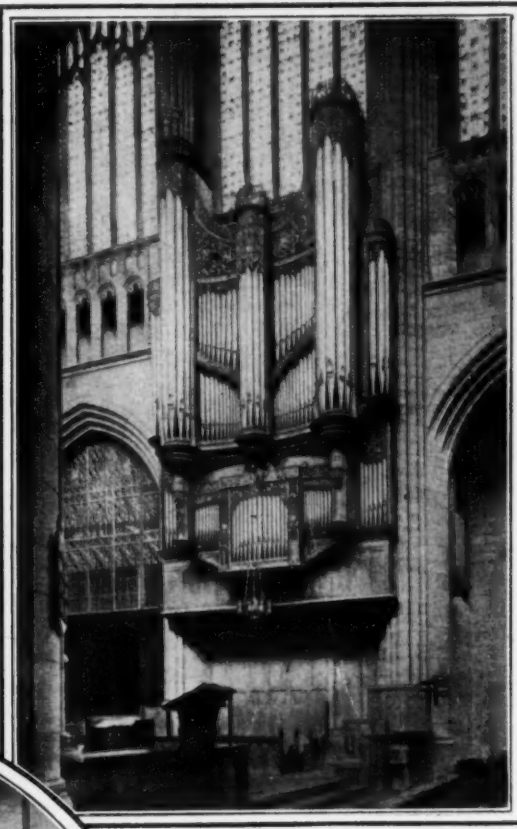
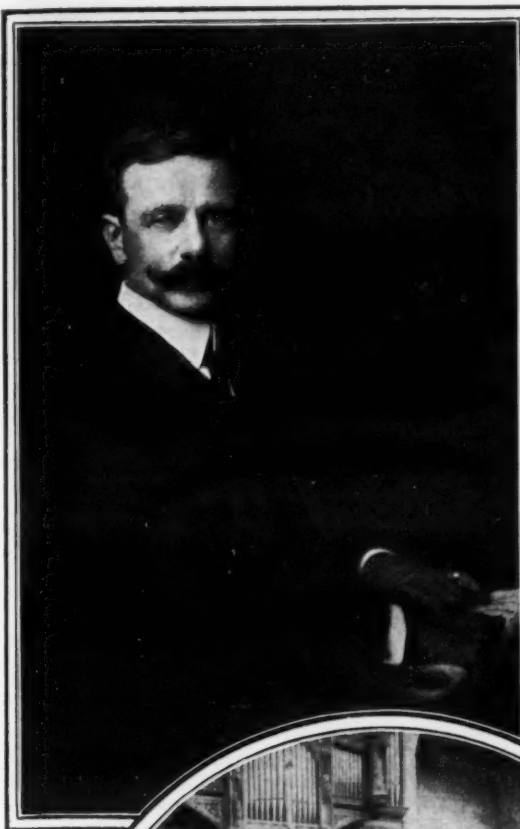
—Opinions of the Press:—
CARUSO IN MUNICH

Munchener Neueste Nachrichten.—We saw, heard and admired the great contrapuntist-actor Caruso. What a contrast, when bidding farewell to dying Mimi, which part Miss Craft sang and acted with a fervor, an ardor and intensity of feeling, which touched and moved to tears. The shadow of death hovering above her veiled the tone of her voice. And though, to suit her partner, she sang this time in Italian, her gestures, action and facial expression told plainly what she sang.

Mainzer Tageblatt (Mayence Daily News).—The evening proved a triumph for Miss Craft. Her performance was perfect in every respect; we certainly never heard any artist sing the part better. But her acting of the rôle, which she commanded absolutely, surprised and delighted us as well. Her grace of action, her facial expression, gesture and acting were those dictated by perfect art; nowhere the least sign of exaggeration. Last night Marcella Craft may be said to have even surpassed herself!

Munchener Neueste Nachrichten.—Madame Butterfly still continues to touch the hearts and excite the nerves of the audiences here. Miss Craft, who had already won her laurels for her impersonation of this part on the stage before she came to our city, and whose figure and exterior is most admirably suited to the part of the little Japanese girl, seems to lay chief stress upon the enacting of the scenes in the second and third acts, while doing full justice to the first act; for in the last acts she seems to spread her colored butterfly wings in all their beauty; and when, struck by the cruel hand of falsehood, in her death struggle they droop and fold, never again to expand, sorrow flutters from the stage and penetrates the hearts of those who had watched and listened to the little Japanese woman, whose voice now is hushed, whose eyes have closed in death.

Noble Recital in New St. Thomas's Opens Series of Organists' Guild



Organist T. Tertius Noble and Views of St. Thomas's Organ—Above, on Right, the Organ Case, and, in Circle, the Console

INAUGURATING a sort of centralization policy in the recitals of the American Guild of Organists, J. Warren Andrews, warden, was the program on November 25 by T. Tertius Noble, the new organist of St. Thomas's Church, given in the imposing new edifice of this New York parish. This was the first of a series of four recitals in New York, played by some of the country's prominent organists, each program being devoted to the composers of a certain nationality.

Thus Dr. Noble's recital, made up of English compositions, will be followed by a January event by Wallace Goodrich, dean of the New England Conservatory of Music. Mr. Goodrich's program will be given up to French music. In February there will be a recital by Frederick Maxson, the prominent Philadelphia organist, in which Mr. Maxson will play the works of his fellow American composers. The fourth recital will be that of Harold D. Phillips, of the Peabody Conservatory of Music, Baltimore, and will comprise the works of German composers. The efficient committee in charge of these recitals consist of S. Lewis Elmer, chairman, William C. Carl and Clarence Dickinson.

Flat, in the eight variations of which the organist's technical resources were amply demonstrated. Other musically presentations of works by living British composers were those of two Preludes by Villiers Stanford, Basil Harwood's "Requiem Eternam" and the Prelude to Elgar's "Dream of Gerontius."

Much interest was excited among the organists by the new organ in this church, which has been described as "the most perfect specimen of perpendicular Gothic architecture in America." The gift of the organ is explained on a bronze tablet to be placed upon the console, which reads as follows: "This organ, replacing one given by Henry H. Cook in memory of his beloved wife, is given in enlarged and completed form by their grateful daughters—Georgie B. de Heredia and Marianna C. MacDougall."

Popular Artists Aid Baltimore Chorus in Anniversary Concert

BALTIMORE, MD., Nov. 25.—The Harmonie Singing Society celebrated its sixtieth anniversary last night by giving a brilliant concert, the program comprising several a cappella choruses with which this organization has captured prizes in various Saengerfest competitions. John A. Klein

is the conscientious conductor. Roberta Glanville was the attractive soprano soloist, presenting an aria from the cantata, "Das Feuerkreuz," of Max Bruch, Hugo Wolf's "Elfenlied" and Sanderson's "Spring's Awakening" to the delight of the audience. George F. Boyle, pianist, also gave much pleasure with his finished renditions of the Liszt "Sonnet" and Polonaise in E Major. F. C. B.

MISS FARRAR'S VOICE FAILS IN "MARGUERITE"

Unable to Sing Last Act in Metropolitan's Brooklyn "Faust" and Rita Fornia Takes Her Place

Proof of the popularity of Geraldine Farrar was given at the Brooklyn Academy of Music on the evening of November 29. It was not, however, a performance of "Faust" that was without unpleasant sensations for the famed young soprano of the Metropolitan. Barely recovered from her illness, her voice was unable to perform the work demanded and when the last high note of the "Jewel Song" was reached the tone could not be sustained. Miss Farrar vexatiously threw her mirror over the scenery at her right, but presently acknowledged the prolonged hand-clapping of her admirers. Up to the final act the soprano sang with difficulty on the high notes and it became evident that to continue might work irreparable harm to her voice. William J. Guard appeared prior to the last act and announced that Rita Fornia would step into the rôle of *Marguerite*.

In the main, principals, chorus and orchestra combined in a performance of the Gounod masterpiece that brought credit to the Metropolitan and satisfaction to Brooklyn opera-goers. Dinh Gilly, while showing the effect of recent illness and not in the best of voice, won applause in the rôle of *Valentine*. Leon Rothier, as *Mephistopheles*, accomplished much, his acting ability serving powerfully. Carl Jörn, in the title rôle, displayed fine artistry and evenness of vocal delivery. Marie Mattfeld was *Marthe*, a character to which she supplied the desired attributes. Begué was a capable *Wagner*.

Praise is due Miss Fornia for the sympathetic handling of the part abandoned by Miss Farrar and she displayed unlooked-for resources in the higher passages which mark the close of the soprano score in this opera. Richard Hageman appeared as conductor for the first time in Brooklyn, making a favorable impression.

The circumstances of the opening of the Metropolitan performances in Brooklyn, although attended by slight irregularities, seem to augur a fine season. The initial performance, "La Bohème," on November 22, brought enthusiastic greeting from an audience of unprecedented size.

G. C. T.

"Entrancing" the Word for Hofmann's Playing in Baltimore

BALTIMORE, MD., Nov. 28.—A tremendous throng was moved to deepest appreciation at the fifth Peabody recital yesterday afternoon through the eloquence of Josef Hofmann's entrancing pianistic art. Insistent applause was acknowledged by the adding of extra numbers in keeping with the truly classic program. There was deftness of tone coloring in his reading of the "Pathétique" Sonata of Beethoven and dramatic potency of the Liszt B Minor Sonata, while the group of Chopin compositions bore ample manifestations of poetic grace and elegance. Amid a mob of clamoring feminine admirers who gathered about the stage, the artist closed the recital with a magnificent rendition of the "Revolutionary" Etude of Chopin.

F. C. B.

TWO AMERICAN GIRLS STOKOWSKI SOLOISTS IN POPULAR OPENING



Left to Right: Leopold Stokowski, Irma Seydel and Grace Kerns

The accompanying snapshot was recently taken in Philadelphia incidental to the season's opening of popular concerts by the Philadelphia orchestra at the Academy of Music. The picture shows Mr. Stokowski, conductor, with Irma Seydel, the young violinist, and Grace Kerns, soprano, the two soloists, each of whom met with emphatic success. The photograph was taken just outside the Academy after a rehearsal.

Manhattan Ladies' Quartet Brilliant in Three New York Concerts

The Manhattan Ladies' Quartet was heard on November 18 at the Brooklyn Harmony Club, Brooklyn, N. Y.; at the Wanamaker Auditorium, in the artist's course, on November 19, and at the concert of the Dixie Club given at the Hotel Astor, on November 20. On each occasion their work, which was up to their usual high standard, was received with much enthusiasm.

Irene Cumming, first soprano of the quartet, who has been soloist at the Washington Heights M. E. Church for the past five years, was heard there on Sunday evening, November 30, when Gaul's "Holy City" was given. The other soloists were Courtney Casler, bass, who is also director of the choir, Miss Beattie, alto, and H. Hinsworth, tenor, all members of the church. The work was well given and received much applause.

Whitney Mockridge, the Canadian tenor, has been singing with marked success in Berlin.

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NEW SINGERS EARN APPROVAL IN BOSTON OPERA'S OPENING WEEK

Edvina, Muratore and Ludikar in "Faust"—A New Conductor in
Eduard Tournon—Martinelli Liked as "Cavaradossi"—Matzen-
nauer's "Isolde" Sung to Her Husband's Partly Italian, Partly
German "Tristan"

Bureau of Musical America,
No. 120 Boylston Street,
Boston, December 1, 1913.

IMPORTANT new singers or well-known singers in new rôles made the opening week of the fifth season of the Boston Opera Company one of uncommon interest. It may be said that at no time in the past has a Boston Opera season been inaugurated so brilliantly as regards the interest of the repertoire and the casts. The operas were "The Jewels of the Madonna"—this performance has already been reported in MUSICAL AMERICA—"Faust," "Tosca," "Tristan und Isolde," and "Lucia di Lammermoor" for a popular-priced Saturday evening performance. A new conductor, Eduard Tournon, who was accompanist for Mme. Cavalieri and Muratore last season, interpreted the score of "Faust" so efficiently that he gave new life to a work which is aging.

The singers who appeared for the first time here, or, like Mme. Edvina, in a new rôle (*Marguerite*), with scarcely an exception justified their appointments, and Mr. Urban, the stage director, had retouched scenes, especially in "Faust" and "Tristan," with notable results. His first scene of "Tristan" is now a masterpiece of color and arrangement. No one expects this scene really to resemble the deck of a ship, although it is said that this thing can be done. Mr. Urban in his arrangements of rich hues and textures made a stage picture like unto a page from a rare old manuscript. More than ever, then, was the imaginative mediaeval beauty of the legend mirrored on the stage. And what a relief was the profoundly poetic conception of Wagner after the exasperating banalities of Puccini's melodrama, "Tosca," which Miss Garden, Mr. Marcoux and Mr. Martinelli—a newcomer—had acted with incomparable and outrageous gusto the evening previous.

But this is ahead of the story. Listening to the second performance of the season, that of "Faust" on the evening of November 26, it was astonishing how respect-

ful one became of Gounod's mastery of his art and his exceptional skill within the bounds that he set himself. At Conductor Tournon's hands, and by virtue of the excellence of the cast, the opera had a fresh charm that escapes today unless it is presented with the spirit and with the genuine feeling for its style which characterized this performance. Lucien Muratore and Paolo Ludikar made their initial appearances in America. Mme. Edvina's *Marguerite*, as I have said, was also new to the Bostonese. This part is well adapted to her. It was interpreted simply, authoritatively and with commendable vocal art.

Muratore as "Faust"

There has been much curiosity concerning Mr. Muratore. He is first and foremost a French tenor with all the characteristics of his school. His *Faust*, in spite of vocal and histrionic mannerisms which are less personal with him than the results of his schooling, was romantic and youthful and he revealed himself a singer well acquainted with the traditions of his part. Mr. Ludikar's *Mephistopheles*, however, was one of the greatest pleasures of the week. Not in years has this rôle been so intelligently and artistically represented. Mr. Ludikar has a voice of exceptional richness and body, and he is a skilled singer. He is also one of the few *Mephistopheles* who even at this late day consent to discard the traditional, red-fire, vaudeville interpretation of the rôle, and show us a fiend who has at least a semblance of the character of the old legend. Not a point was missed by Mr. Ludikar and not a line was over-emphasized.

The *Valentine* in this performance was Mario Ancona, whose singing was among the best of the evening. Of the later generation there are few singers who would give the music of *Valentine* the elegance and ease in delivery that characterized the singing of Mr. Ancona. Jeska Swartz was an excellent *Siebel*, and Louise Leveroni repeated a well-known *Martha*. George Everett was the *Wagner*.

New wine in an old bottle! The beverage was positively refreshing. The audience liked it and there was the usual succession of curtain calls, flowers, etc., which

gladden the hearts of those who have not observed these proceedings at every opera performance that ever took place.

Of Puccini's repulsive realism in "Tosca" it is difficult to write dispassionately. It is personally a matter of agony with me to think of the performance of this "raw-head-and-bloody-bones" masterpiece of modern realism. They talk of "masterly" performance. Masterly, if you will, but there are many of us who would rather see such mastery as that of Mr. Marcoux and Miss Garden exerted in more worthwhile latitudes. Mr. Marcoux, particularly, was in unusually fine voice on this occasion. He sang the music with a surprisingly big tone, a tone that cut through all of Puccini's violent orchestration, however sonorous it was, and with a skill in diction and gesture that put the last finish upon a characterization of all that is malevolent in human nature. For sinister power and force this impersonation is only to be admired. But one would far rather admire other things. Miss Garden has altered her first act of "Tosca." Her *Tosca* is now nearer, perhaps, than it ever was to Sardou's character.

Martinelli as "Cavaradossi"

Last but not least should be mentioned Mr. Martinelli's *Cavaradossi*. This is one of the finest tenor voices I have heard among the younger generation of tenors now inhabiting the operatic stage. Mr. Martinelli sings with an enthusiasm that is catching. His action is free and spontaneous. He made an immediate success and will probably be heard here in other rôles. Mr. Moranzoni conducted and he is a past master of this score.

Margarete Matzenauer, who can sing as *Brünnhilde* or *Fricka*, as *Leonora* or *Aida*, and who had been heard previously in Boston as *Brangäne* in "Tristan," was the *Isolde* on Saturday afternoon, the 29th. Her husband, Edoardo Ferrari-Fontana, was the *Tristan*. Mme. Matja Niessen-Stone was the *Brangäne*; Paolo Ludikar, the *King Mark*; Hermann Weil, the *Kurwenal*. André Caplet conducted.

Mme. Matzenauer sang under singularly difficult conditions, yet hers is a voice among voices, even though the part of *Isolde* is not too well adapted for her throat. As it was her *Isolde* was one of the most human and womanly conceptions that has been seen of late years in this city. And it was magnificently dramatic. The voice is ideally fit for the expression of great emotions.

Mr. Ferrari-Fontana, who sang first in German and then in Italian, and Mme. Niessen-Stone collaborated effectively. Mr. Fontana had sung as *Tristan* the season previous and had then been welcomed as one of the very few tenors who have shown us that Wagner's music may be sung without the loss of an iota of its meaning, and yet in a romantic and beautiful manner. But in accordance with Mr. Russell's admirable standards, Mr. Ferrari-Fontana had been instructed to learn his part in German. It will take more than one performance to accustom him to singing in this language and it will always be difficult for him to express himself freely in the German tongue. Intelligent as his performance was, it was not until Mr. Fontana had lapsed into Italian at the end of the second act that he became his old self and once more imbued every phrase that he sang with poetry and emotion.

Mr. Ludikar's *King Mark* was ranked by seasoned opera-goers among the best interpretations of the part that had been

seen here in numberless seasons. Not only was it superbly sung. There was at last real intimation of *Mark's* sorrow as a mysterious and unkindly fate that had betrayed him through *Tristan*, his friend. And in Mme. Niessen-Stone's *Brangäne* there was a similar expression, after *Tristan* and *Isolde* had drained the goblet that held the magic draught and *Brangäne* cried out in terror before the passions and the destinies that she had invoked. The performance in general was equal in its interest and excellence to the previous performances of the week, and the singing of the chorus must not be forgotten.

The opera in the evening was "Lucia," Evelyn Scotney singing the title rôle with her wonted brilliancy and success. Vincenzo Tanlongo made his début as *Edgardo*. He was embarrassed by nervousness and he probably has had little experience before an audience. Hence a certain stiffness in his action and his vocal delivery. The voice, however, has pleasing qualities. It is now best suited to lyrical passages, and Mr. Tanlongo makes use of the half-voice in a fortunate manner. This performance was conducted ably by Ralph Lyford. It was witnessed by a large and cordial audience. OLIN DOWNES.

Americans in Berlin Musicales

BERLIN, Nov. 29.—Mrs. Anna McElree, who was recently appointed acting president of the Ladies' Union of the American Church, gave the first of a series of Monday afternoon teas this week at which an analytical talk on Charpentier's opera "Louise" was given by Mrs. Louise Van Ogle, of Seattle, who is well known in the United States as a lecturer on musical topics. She is now on her way to Russia, where she expects to make a study of Russian opera at first hand. The familiar aria of "Louise" was sung by Leila Holterhoff, the young American soprano.

Another hostess of the week was Mrs. Harry Hirsh, of Philadelphia, who offered her guests a musical program contributed by John Thompson, the young American pianist. Mme. Kinsinger entertained for Adolphe Borchard, the French pianist.

Girl Violinist Gives New York Concert

Gerta Schlosser, a violinist, said to be only fifteen years old, gave a concert in the Forty-eighth Street Theater, New York, November 30, before a well filled house. Her principal number was Vieuxtemps's Concerto in D Minor and she also played Fibich's "Poem," Kreisler's "Caprice Viennois," a scherzo by Goens and Hubay's "Carmen Fantasie." She was assisted by Charlotte Lund, who was heard in an aria from "Louise" and in a group of American songs, and by Nathan Fryer, who played a Chopin group and numbers by Liszt and Schlozer.



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KUNWALD OFFERS EXTRA CINCINNATI CONCERTS

Orchestra Adds Two "Popular" Events—Lulek and Kelley Programs—Music Life of MacDowell Club

CINCINNATI, O., Nov. 29.—In response to a persistent demand on the part of the public for more music, the management of the Cincinnati Symphony Orchestra, under the direction of Dr. Kunwald, announces eight popular concerts this year instead of six. The concerts will begin somewhat earlier than usual, the first date being December 28, the concerts following on every alternate Sunday afternoon. They will be given in Music Hall, where last year the S. R. O. sign swung merrily in the breeze before the great auditorium at every concert.

The orchestra returned today from a splendid tour which included Cleveland, Detroit, Jacksonville, Mich., and South Bend, Ind. At every place the organization was greeted by crowded houses and overwhelming applause.

An important musical event of the week was the song recital of Dr. Fery Lulek, the Austrian baritone, of the faculty of the Cincinnati Conservatory of Music. Dr. Lulek's recital brought forth abundant enthusiasm from the large audience. His program was well adapted to display his particular gifts as a *lieder* singer. He was able to express the rollicking spirit of Kienzel's "Der Steinklopfer" and the delicate sentiment of Strauss's "Heimkehr" and "Cäcilie" with equal facility.

Mabel Dunn, violinist, and Hazel Swann, pianist, of the Conservatory artist departments, recently gave a very successful joint recital at Fostoria, O. Edgar Stillman Kelley gave his symphony lecture before a large audience at the conservatory. The Brahms Symphony, No. 2, was the special work under consideration.

Of all the clubs in Cincinnati, the Cincinnati MacDowell Club is one of the most brilliant and unique. Comprising musicians, writers and artists who have advanced beyond purely local lines, its larger programs are distinctly professional in their merit, while its informal meetings and smokers are marked by a spirit of *bonhomie* and good fellowship.

The moving personality in the formation of the MacDowell Club was Helen Hinkle, a member of one of the oldest families of Cincinnati, a singer of delightful charm and a woman of wide and varied accomplishments. The highly efficient president of the club is Dr. Philip Ogden, professor of romance languages and literature of the University of Cincinnati. The first large program of the club's season is scheduled for the evening of December 11.

A. K. H.

Organ Recitals Plentiful in Nashville

NASHVILLE, TENN., Nov. 27.—Organ recitals are the order of the day in the musical life of Nashville this season. Florence Hodge, of Chicago, was heard on November 25 in the second artists' recital to be given on the recently installed pipe organ of the First Presbyterian Church. Miss Hodge evinced unusual understanding in both interpretation and technic. The composers represented on the program were Bach, Mendelssohn, Wagner, Guilman, Thiele, Bonnet, Brewer and Horsman. No doubt the fact that Miss Hodge is a native Tennessean added to the warm welcome given her and made her appearance in the Capital City of double interest.

The Nashville Art Association is continuing the bi-monthly organ recitals at Christ Church with F. Arthur Henkel at the organ. Never has Mr. Henkel's playing been more interesting or drawn larger audiences. Another interesting series of recitals has been arranged by the First Presbyterian Church organ committee. These are given at the noon hour on Thursday of each week, with Ora D. Allen at the organ.

E. E.

Farewell to Washington Violinist-Composer

WASHINGTON, D. C., Nov. 24.—A representative gathering of musicians was delightfully entertained on Sunday last at the studio of Mme. Susanne Oldberg at a farewell to Robert Cary Sterns, violinist and composer. The program was made up of the compositions of Mr. Stearns, played by the artist himself, while his songs were sung by Henry Franklin. Mrs. Huron Lawson gave several vocal numbers with art and finish. Mr. Stearns, who has been identified with local musical affairs for a number of years, went to Chicago to take part in the concert to be given there on the 20th of this month by American composers, when he played his Nocturne. Later he will marry and locate permanently in Chicago.

W. H.

TENOR SCHIAVAZZI AS STUDENT AND PAINTER



Above, Piero Schiavazzi in His Study; Below the Tenor Sketched by Himself, and Outside His Villa at Lugano

SINGER, painter and student are the three rôles of actual life that are personified in Piero Schiavazzi, the Italian tenor, who has had his introduction to America as a leading member of the Western Metropolitan Opera Company, which appeared in San Francisco under the baton of Leoncavallo.

The above pictures show Signor Schiavazzi in two of these phases of his activity. The upper photograph reveals the tenor in studious pursuits at the library of his villa in Lugano, Italy. Being known throughout

Italy for his success in creating rôles at the premières of new operas by young Italian composers, Mr. Schiavazzi must necessarily delve deep into the literature of his countrymen in order to be able to enter into the spirit of the characters impersonated by him.

In the appended sketch Mr. Schiavazzi is shown in the chief avocation of another Italian tenor, for it is a picture of himself by himself. Not only does he indulge in this form of art, but he has to his credit several oil paintings of worth.

Miss Goodson to Play Paderewski Concerto in New York

The decided success which Katharine Goodson scored as soloist with the Minneapolis Symphony Orchestra on November 21 in her performance of the Paderewski Concerto was such that she has decided to play the work again in Detroit, where she will appear on February 23 in the Corey Series with the same orchestra. She will also play this concerto in Cleveland on December 12 with the Philadelphia Orchestra as well as at a regular pair of the symphony concerts in Philadelphia on March 27 and 28. In New York she will play it at the two concerts of the New York Symphony Orchestra on Friday afternoon, January 30, and Sunday afternoon, February 1. Miss Goodson appeared with the New Haven Symphony Orchestra on December 2, playing the Saint-Saëns Concerto in G Minor. On December 20 she will play the ever-popular Grieg Concerto at the Montreal Opera Concerts.

Return Date for Mero in One Week as Result of Winnipeg Recital

Alice Nielsen appeared in Winnipeg November 6, making her fourth appearance in that city within three years. Yolanda Mero appeared in Winnipeg for the first time on the same day in a joint recital with Alice Nielsen, and her success was so pronounced the local managers wired Manager Charles L. Wagner and booked Mme. Mero for a full recital, November 13, a return date within one week.

Russian Musical Society Has Its First Meeting

The Russian Musical Society of New York was formally organized November 30 in the studio of Mrs. William Schupp, No. 344 West Seventy-second street. The purposes of the society, as already stated in MUSICAL AMERICA, are to increase the popularity of Russian music in this city and to try to raise the standard of American music heard in Russia. Three concerts will be given for members and one for the public this season. Constance Purdy of No. 400 Riverside Drive acted as secretary *pro tem*. Among those who enrolled as members were Isabelle Hapgood, Mr. Gorokhof, musical director of the Russian Cathedral; Mr. Uksila, director of the Finnish Chorus, Ivan Narodny and Mme. Dimitrieff, the soprano.

Walter Henry Hall Prefaces "Messiah" with Lecture at Columbia

Since assuming his duties connected with the new chair of choral music at Columbia University Walter Henry Hall has for the time being given up all his other musical activities excepting private coaching in oratorio and church singing. The performance of "The Messiah" by the Columbia University Festival Chorus, to be given at Carnegie Hall on December 17, is to be preceded by a lecture at Columbia University on December 11, when Professor Hall will discuss "Handel and the Messiah" and give reasons for his interpretations of the oratorio.

AMERICAN MANAGER TO RUN OPERA IN EUROPE

Rudolph Aronson Announces Season at Porto Maurizio on the Riviera—Mignon Nevada's Antwerp Success

PARIS, Nov. 21.—Manager Rudolph Aronson has just arrived in Paris from Porto Maurizio (on the Riviera), where he has completed all arrangements for a season of Italian grand opera beginning December 25 next. This extraordinary enterprise, organized by an American, has been kept exceedingly quiet, and Mr. Aronson paid a special visit to the offices of MUSICAL AMERICA in Paris in order that this journal might be the first to announce details.

The repertoire, for a season extending over the entire Winter, will be exclusively in Italian and will include "Adriana Lecouvreur," "Cavalleria Rusticana," "Maestro di Cappella" and "Don Pasquale." Mr. Aronson says his great acquisition for the season is Mlle. La Varena, whom he has also engaged for an American tour beginning early next year. He describes Mlle. Varena as a wondrous beauty. Another "star" will be Marcella Craft, who will sing in "Cavalleria." Mr. Aronson is now paying a flying visit to Munich to hear her in "Traviata." He will return to Paris in a few days in search of unknown talent, which he is convinced is plentiful in Paris.

Mignon Nevada has just returned from her annual performance at the Antwerp Royal Opera. She has now been engaged for the gala season organized in aid of the Queen's Crèche Society three years in succession and has been informed by the authorities that they require her to sing the leading rôles at these representations just as long as she feels inclined to do so. This year she sang in "Rigoletto" and achieved her usual dazzling triumph. Miss Nevada was actually asked by the directors of the Opera in Antwerp to choose the opera to be given this year. In view of the Verdi centenary she decided on "Rigoletto," but was somewhat taken aback when the authorities wrote to ask if she considered it a really moral work! In reply she advised them to read the libretto, which they evidently did, Miss Nevada's suggestion being eventually accepted.

C. PHILLIPS VIERKE.

"Butterfly" Instead of "Louise" at Century Next Week

"Louise," which was announced as next week's opera by the Century Opera Company of New York, cannot be given until the week of December 30 because the scenery could not be obtained in time from the Boston Opera Company. "Madama Butterfly" will be given next week instead of the week of March 10, as planned. These changes will cause a rearrangement of the operas for the next nineteen weeks. "The Bohemian Girl" will be sung during the week of December 16, with "Carmen" following a week later. "La Bohème" will make way for "Louise" during the holiday week beginning December 30. "La Bohème" in turn will take the place of "Aida" during the week of January 20.

Century Company to Repeat "Tales of Hoffmann"

The Century Opera Company will, for the first time, repeat an opera already presented, when, during the week of January 6, "The Tales of Hoffmann" will be given a second week's run, replacing "Mignon," which will be given later in the season. Another change will be the presentation of "La Bohème" during the week of December 30, instead of Massenet's "Manon," which will be given during the week of January 27.

Century Opera House to Be Remodeled Next Summer

According to announcement by Milton and Sargent Aborn, the Board of Directors of the Century Opera Company has decided to remodel the Century Opera House at the end of the present season so as to increase the seating capacity to 3,500 instead of the present limit of 2,150. It is the intention to continue this season until May 23, after which the alterations will be started under the direction of Carrère & Hastings, the architects who originally planned the building for the New Theater.

Century's "Opera" Weekly to Become Monthly

Beginning with the issue for January, to be published on December 20, "The Opera," which has been issued at the Century Opera House, will become a monthly magazine and the present weekly issue will be continued.

A concert was presented No. Greenfield, Mass., by David C. pianist, and Annie M. W.

"DON QUICHOTTE" THE NOVELTY OF CHICAGO'S OPENING OPERA WEEK

Marcoux Impressive in the Title Rôle—Operas in Italian, French, German and English—Thanksgiving Day Symphony Concert

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, December 1, 1913.

GRAND OPERA in Chicago has become an institution in the same way that the concerts of the Chicago Symphony Orchestra have and those of the Apollo Musical Club.

The fourth season of the Chicago Grand Opera Company opened last Monday evening with a fine performance of Puccini's "Tosca," under the direction of Cleofonte Campanini, in whom is vested this year the supreme power of the organization.

From the first week's performances it may be discerned that Mr. Campanini intends to eclipse all previous seasons in respect not only to the galaxy of operatic stars gathered together, but also in the diverse and highly interesting repertory.

The first week has begun with some of the most important operatic works from the Italian, French, German and English schools. As yet the Italian operas predominate, but in no manner will the other ranking operas be slighted.

Inaugurating the season with "Tosca," as recounted in MUSICAL AMERICA last week, Mr. Campanini offered for the second week's attraction on Tuesday Ponchielli's hackneyed and time worn "La Gioconda." It served to re-introduce three of the company's principal stars, Titta Ruffo, Carolina White and Julia Claussen, and we were also made acquainted with an interesting and clever new operatic conductor in Giuseppe Sturani, who made his first Chicago bow.

Titta Ruffo, as *Barnaba*, again gave us a wonderful example of his vocal powers. The rôle of the inquisitorial spy is not ingratiating, dramatically speaking, but it has some very expressive music written for it, and this Ruffo brought forth with that rich and ringing tone and with that musical supremacy which astounded his hearers last season.

Carolina White as *Gioconda* made a sympathetic picture. She at first was somewhat at a disadvantage vocally, a slight deviation from the pitch in the first act (most unusual from this highly intelligent American singer) militating against her, but she soon found herself, and in the remaining acts of the opera she rose to her musical heights. Julia Claussen, as *Laura*, made a profound impression with her powerful and luscious voice.

Giorgini, the tenor, as *Enzo*, made his début this season and though his voice is hardly big enough for the rôle of the Albanian prince, he sang the famous "Cielo e Mar" with good effect. Henri Scott, Ruby Heyl, Nicolay and Preisch made up the rest of the cast, and Rosina Galli enhanced the ballet performance with her charming dancing.

The "Don Quichotte" Première

Massenet's opera, "Don Quichotte," was performed last Wednesday evening for the first time in Chicago. In this work we had a better opportunity of judging the artistic merits of Vanni Marcoux, the eminent French singing actor. As *Don Quichotte* he reached the highest artistic plane. We all remember the pictures of Cervantes's "Knight of the Sorrowful Countenance." Marcoux is the physical embodiment of the *Don*, and throughout the opera, which contains five acts, the illusion was never disturbed for an instant.

Massenet has written his music to a setting of the Cervantes story by Henri Cain, which has little in common with the original. For theatrical reasons, *La Belle Dulcinée* has been transformed from a simple country wench into a gay Spanish courtesan. There are some moments which recall the original, such as the *Knight's* encounter with the windmills and his capture by the brigands; also the comedy character of *Sancho Panza*, his faithful squire and comrade, is retained in the opera.

Massenet has written a score which resembles in many instances that of his "Cinderella." It has the airy lightness, the volatile, frothy music of his fairy opera, and only in the closing scene have we any of the dramatic weight of his "Thais" in the

as a surprise was the wonder- as well as vocal mastery, arcoux displayed in his de- rôle. The grandilo- any idealism and the ant scenes and moods skill of the true

artist. Vocally, it was a masterly representation also.

Mary Garden, as *La Belle Dulcinée*, played in a fascinating manner. In the first two acts her vocal flexibility, unsuspected before, astounded her hearers. In the fourth act she has a fine dramatic passage which was also given its proper musical expression.

Sharing the honors with Marcoux and Garden, Hector Dufranne made a great success as *Sancho*. This French artist made his first appearance this season in this rôle. He gave it a humorous characterization such as befits it. His long monologue in the second act was a great vocal feat.

Minnie Egner, Helen Warrum, Emilio Venturini, Edmond Warnery, Constantin Nicolay completed the cast. Cleofonte Campanini read this by no means distinctive score with his usual musical insight and taste.

"Butterfly" and "Walküre"

On Thursday, Thanksgiving Day, there were two performances. "Madama Butterfly" brought forth Alice Zeppilli as the heroine. She made a petite, slight, girlish, lovable Japanese maid, and vocally again demonstrated her many commendable qualities. Amedeo Bassi as *Pinkerton* gave a well-conceived and musically competent performance of the rôle of the un-American naval lieutenant. Francesco Frederici, baritone, made his début with the company in the rôle of *Sharpless*. He has a very good resonant voice, well schooled, and vocally his performance was highly commendable, but his dress and movements belie the American Consul whom he is supposed to portray. The *Suzuki* of Margaret Keyes and the *Goro* of Francesco Daddi were both adequate. Conductor Giuseppe Sturani held the orchestra and singers well together.

Radical indeed was the change from "Butterfly" to Wagner's "Die Walküre," which was presented in the evening at the Auditorium. The same cast which has so creditably given the opera in former seasons was heard. The *Brünnhilde* of Julia Claussen, the *Sieglinde* of Jane Osborn-Hannah, the *Siegmond* of Charles Dalmorès, and the *Hunding* of Henri Scott are all characterizations with which we are familiar. Dalmorès's vocal interpretation of *Siegmond* took on an added musical value and Mme. Claussen's *Brünnhilde* is, if anything, more statuesque and goddesslike than before, though vocally it was said she was not at her best. Henri Scott, in the forbidding rôle of *Hunding*, sang sonorously, and Mme. Osborn-Hannah repeated her former artistic interpretation of *Sieglinde*. Margaret Keyes made her first appearance in the rôle of *Fricka* and accomplished her task capably. Arnold Winternitz read the intricate score in a masterly manner.

Thanksgiving Day Symphony Concert

Frederick Stock's annual tribute to the Thanksgiving festivities came in the nature of an extra concert outside the regular series given by the Chicago Symphony Orchestra Thursday afternoon at Orchestra Hall. The program had an unusually wide range.

It almost resembled a popular program, except for the fact that César Franck's D Minor Symphony was included. This work Mr. Stock always performs at least once a year and it was played on this occasion in his most lofty manner.

Of special interest on the program was the Swedish rhapsody, "Midsummer Wake," by Hugo Alfven. This piece, performed for the first time in Chicago at this concert, showed its composer to be a resourceful orchestral writer who knows tonal colors and how to blend them. Debussy's "Afternoon of a Faun" was welcomed as one of the best pieces which we have heard thus far this season, but Georg Schumann's "Dance of Nymphs and Satyrs," from his "Amor and Psyche" choral work, sounded heavy and clumsy. Goldmark's rich and sonorous Oriental overture, "Sakuntala," brilliantly played by the orchestra, began the program and Glazounow's "Scenes de Ballet," op. 52, completed it.

Having received a cordial invitation from General Director Cleofonte Campanini to come to Chicago and conduct the thirtieth performance of his opera, "Natoma," Victor Herbert appeared in unusually good spirits and fine fettle Thursday evening when I met him at the Auditorium. He was much elated over the fact that the opera had reached so many performances in such a short time, and that brought him to a favorite theme of his, "Opera in English," of which he is one of the staunchest advocates. He cited eight different European cities where opera is given respectively in eight different languages.

"Some New York musicians claim that English is not a singable language, but I find it just as well and, in fact, better adapted to operatic singing than some of the Southeastern European languages, such as Servian, Hungarian and Croatian, and still opera is sung in those countries in their own tongues."

Leon Marx gave an informal violin recital at the Sherwood Music School last Saturday afternoon at four o'clock.

Boepler's Symphony Orchestra

William Boepler's Symphony Orchestra gave its fourth concert last Sunday afternoon at the North Side Turner Hall, under the direction of William Boepler. Mrs. Else Harthau-Arendt, soprano, Franz Wagner, cello, and A. J. Prochaska, clarinet, were the soloists. Schubert's "Unfinished" Symphony was one of the numbers.

Myrtle Elvyn, pianist, and Alexander Zukowsky, violinist, gave a joint recital at the Douglas Park Auditorium, under the auspices of the Lawndale Club last Friday evening. Miss Elvyn played numbers by Chopin, Strauss-Godowsky, Schubert-Liszt and Liszt. Mr. Zukowsky was heard in selections by Sarasate, Mozart, Nachez, Bach and Wieniawsky.

The sixth regular concert by the Ballman Orchestra, under the direction of Martin Ballman, was given at Lincoln Turner Hall Sunday afternoon. The "Gesang-Verein Harmonie" of sixty voices, Henry von Oppen, conductor, assisted.

The regular concert of the Amateur Musical Club took place Monday in the Assembly Room of the Fine Arts Building. The program, arranged by Mrs. Emerson H. Brush and Mary Cameron, was given by Priscilla Carver, Mabel Woodworth, Naomi Nator, Anna C. Braun, Hazel Everingham, Tina Mae Haines and James Hamilton, assisting artist.

MAURICE ROSENFELD.

Toronto Has Hambourg-Leginska Trio

TORONTO, CAN., Nov. 22.—A new organization has been formed in connection with the Hambourg Concert Society, to be known as the Hambourg-Leginska Trio. It consists of Messrs. Jan and Boris Hambourg, violin and cello, respectively, and Ethel Leginska, piano. The trio is to make its New York début some time in January, and negotiations are under way for a tour of leading Canadian cities.

R. B.

INDIANAPOLIS SUCCESS FOR MME. RIDER-KELSEY

Soprano Opens Männerchor Season for the Fifth Consecutive Season

INDIANAPOLIS, Ind., Dec. 1.—For the fifth consecutive year Mme. Corinne Rider-Kelsey, the eminent American soprano who made a sensational success at her recent New York recital in Carnegie Hall, opened the series of concerts given by the Männerchor, of Indianapolis, Ind., on November 21, and again aroused local music-lovers to a high pitch of enthusiasm by her exquisite voice and superb art. She sang two groups of songs and the title part of Gade's "Erl King's Daughter."

Mme. Alma Beck, contralto, and Claude Cunningham, baritone, were also soloists in the program which enlisted both a men's and mixed chorus.

Miss Beck sang a group of four German songs, and so appreciated were her efforts that she was compelled to respond to an encore.

Mme. Corinne Rider-Kelsey is distinguished by a fine technic and a marvelous range. Her tones are as true as those of an open violin string and there is something about the way she blends color that is not only unusually effective but absolutely thrilling.

The entire program was well arranged and the Männerchor, under the direction of Rudolph Heyne, gave a fine exhibition of ensemble singing. The choral work, "Erlkönig's Tochter," by Niels W. Gade, in which the soloists were assisted by the mixed chorus, proved as pleasing as any similar work which has been heard here in a long time.

Harriet Ware to Wed

Harriet Ware, the American composer, will be married on Monday, December 8, to Hugh Montgomery Krumbhaar, a civil engineer, in the chapel of the Cathedral of St. John the Divine, New York. Before the service there will be a recital of wedding music for thirty minutes by Miles Farrar, organist of the cathedral. Among the numbers to be played will be the bridal music from Miss Ware's setting of "Sir Olaf." David Bispham will sing Miss Ware's setting to Elizabeth Barrett Browning's poem, "How Do I Love Thee."

KATHLEEN HOWARD

Century Opera as DELILAH

PRESS COMMENTS

—Miss Howard sang with unforced contralto voice, every tone a caress. . . . The English of both young artists carried clear to the gallery even when it wasn't loud.—*New York Evening Sun*.

—Of the principal singers first honors must go to Kathleen Howard who was Delilah. Her impersonation of the siren . . . was noteworthy.—*New York Evening World*.

—Miss Howard's Delilah, as has been said, was histrionically an unusual creation, a most seductive and life like portrait of the Philistine woman. Miss Howard's costumes were in keeping with her idea of the part, being as richly barbaric as anything ever dreamed of by that other impersonator of Oriental seductresses, Miss Mary Garden.—*New York Tribune*.

—The leading singers acquitted themselves well . . . and Miss Howard, who was in good voice, has the histrionic gift necessary to a convincing characterization of the seductive Philistine.—*New York Times*.

—Kathleen Howard as Delilah provided a most alluring and seductive enchantress. She was in good voice, particularly in the last scene of the first act.—*N. Y. Globe*.

—Chief success was earned by Kathleen Howard, who impersonated the temptress Delilah. Her singing of the familiar airs "My Heart at Thy Sweet Voice," and the "Spring Song" was admirable. Her tones were rich and warm in color and always true to pitch.—*N. Y. American*.

—The performance as a whole was one of the best yet given at the Century. Miss Howard sang Delilah with opulence of voice and sinuousness of gesture.—*N. Y. Evening Post*.



—Kathleen Howard was both vocally and histrionically brilliant. Her talent has special opportunity in the second act, so that the enchanted audience could not restrain itself from hearty applause by open scene. The expression of delight was spontaneous. One could not help one's self, one was simply fascinated. Such tones and such gestures are at the disposal only of a real artist.—*Grosse N. Y. Zeitung* (translated).

—The success of Miss Howard as the first Delilah, was owing to the realism of her beauty, and to her contralto voice, trained in the best school, and which, as she proved yesterday, lends itself willingly to use as a love-lute.—*N. Y. Staats Zeitung* (translated).

HORATIO CONNELL Baritone

Achieves Great Success at
New York Recital

NEW YORK TIMES, Nov. 26, 1913:
"MR. CONNELL'S VOICE IS SYMPATHETIC AND BEAUTIFUL, A BARITONE, but with something of the basso quality. HIS INTERPRETATIONS ARE SINCERE AND MUSICAL, HIS DICTION WELL FINISHED AND CLEAR; AND IT WAS EVIDENT THAT HIS AUDIENCE DERIVED A REAL PLEASURE FROM HIS SINGING."

NEW YORK HERALD, Nov. 26, 1913:
"HIS VOICE IS ONE OF MORE THAN ORDINARY BEAUTY. His enunciation is commendable and his interpretative powers are satisfactory."

NEW YORK EVENING MAIL, Nov. 26, 1913:
"ALL OF THESE WERE SUNG WITH MARKED MUSICIANSHIP, CLARITY OF TONE, AND OF DICTION, and HE GAVE OBVIOUS PLEASURE TO HIS AUDIENCE, which asked for additions and repetitions several times."

DEUTSCHES JOURNAL, Nov. 26, 1913:
"Mr. Horatio Connell, who gave a song recital in Aeolian Hall yesterday afternoon, HAS DEVELOPED THE ART OF SINGING TO THE HIGHEST DEGREE. HIS ENUNCIATION, THE BREATH CONTROL, AND THE SMOOTH PRODUCTION OF THE WHOLE VOICE ARE ALL BEAUTIFULLY MODELED. He also evidences A FINE ARTISTIC FEELING FOR THE DIFFERENT STYLES OF FORM, AND HE JOINS THERETO A LYRICAL BARITONE VOICE OF A VELVETY QUALITY AND VERY GREAT RANGE."

NEW YORK PRESS, Nov. 26, 1913:
"Horatio Connell has a bass-baritone VOICE OF EXCELLENT TIMBRE WHICH SHOWS FINE TRAINING AND IT IS SYMPATHETIC AND WARM IN QUALITY."

NEW YORK AMERICAN, Nov. 26, 1913:
"HE SANG WITH MAGNIFICENT MELLOWNESS AND EXPRESSION."

"There was DELIGHTFUL FRESHNESS in his interpretation of the old English air, 'Here She Her Sacred Bower Adorns,' as well as in Secchi's 'Lungi dal caro bene' and Bach's 'Dein Wachstum sel feste.' German lieder by Schumann, Hugo Wolf and Brahms were given with original words in a dramatic and effective manner, and A GROUP OF CHARMING MODERN PIECES ENDED A TRULY DELIGHTFUL RECITAL."

STAATS-ZEITUNG, Nov. 26, 1913:
"The Baritone, Horatio Connell, possesses a beautiful voice, especially in the middle and lower registers. 'The singer, whom the sustained style of oratorio suits so well, HAS LEARNED THE ART OF SINGING; he controls A BEAUTIFUL LEGATO and colors his tones well. Also INTELLIGENCE IS EVERYWHERE IN EVIDENCE. The singer MADE A DEEP IMPRESSION AND HIS GREAT SUCCESS WAS WELL DESERVED."

BROOKLYN UNION, Nov. 26, 1913:
"Another baritone, Horatio Connell, who has a high place in oratorio work, gave a recital of fine songs in the afternoon at Aeolian Hall, Manhattan yesterday. Mr. Connell has a fine organ which he uses very well. HIS DICTION IS PARTICULARLY CLEAR AND HIS JUDGMENT GOOD. HE GAVE MUCH PLEASURE."

BROOKLYN EAGLE, Nov. 26, 1913:
"MR. CONNELL AN ARTIST. Horatio Connell, WHO WAS ENDOWED BY NATURE FOR A SINGER, showed that he is an intellectual vocalist as well in Aeolian Hall yesterday in his recital. Haydn's 'Rolling in Foaming Billows' began the programme. 'Here She Her Sacred Bower Adorns,' an old English air, followed, and Schumann's 'Der Arme Peter' came after the joyous Bach number. 'Thine Increase be Constant and Laugh with Delight,' from the 'Peasant' cantata. The realism of the laughter was strong in it. The realism of the delicious 'plaintive calling' of a nightingale in Brahms' 'Waldesheimelkeit' and the heart-broken accents in Wolf's inspired 'Auf ein altes Bild' were instances of the singer's ability in this type of composition. HAD THE SINGER GIVEN NO OTHER NUMBER, THIS SHORT ONE WAS ENOUGH TO MAKE A NAME FOR HIM. 'Der Arme Peter' was perfectly sung in true lied style, feeling and with beautiful tone color. The short 'Solda' by Wolf, a decisive stirring bit of song, was repeated. Schumann's song, 'Ich wand're nicht,' and a number by Brahms were sincerely given. An excerpt from 'A Tale of Old Japan' by Coleridge-Taylor, was sung vitally."

Management

HAENSEL & JONES
Aeolian Hall NEW YORK

BOSTON CORDIAL TO MME. EDVINA

Popular Soprano Deluged with
Flowers After First Two
Appearances

THE friendly attitude which was apparent at the two opening performances at the Boston Opera House last week toward Mme. Louise Edvina, the prima donna soprano, served to show that this artist's popularity is just as strong this season as last. There was a spontaneity in the applause after her solos, which threatened to break the rule of no encores, and at the close of each act which could not be mistaken in its evident sincerity and meaning.

In her appearance as *Maliella* in "The Jewels" the opening night and as *Marguerite* in "Faust" two nights following, Mme. Edvina accomplished a *tour de force* of which any artist might well be proud. In the entire field of opera it would be difficult to find two rôles more widely different. What she succeeds in accomplishing with the first rôle is all the more significant when her natural refinement is taken into consideration. Mme. Edvina is in every smallest essential a lady by birth, instinct and education, and it is difficult to understand how she brings herself to the point where she can give so realistic a performance of the part of a woman from the Neapolitan gutter.

She sang *Marguerite* for the first time in Boston, and after her impersonation it was easy to see why the critics of the English papers had been so enthusiastic after her appearance in the past in Covent Garden last season. Taken as a whole, and as a work of art both in singing and acting the performance was one which has not been surpassed at this opera house if it has in this country.

The receipt of numerous bouquets of



—Photo by Dover St. Studio.

Mme. Louise Edvina

flowers by the prominent artists at a first performance is not a matter which ordinarily occasions surprise or comment, but the showers which greeted Mme. Edvina for both of her performances were decidedly unusual and furnished every indication of her popularity here. On the days following the appearance her apartments at the Copley-Plaza Hotel had the appearance of a good-sized flower shop. D. L. L.

FOUR SUNDAY CONCERTS SHARE CHICAGO INTEREST

Wagner Program by Campanini Artists
—Charles W. Clark's Fine Recital—
Paulist Choristers Heard

CHICAGO, Dec. 1.—Four concerts occupied last Sunday afternoon in this city. At the Auditorium the Chicago Grand Opera Company gave its first Campanini concert, which was devoted to a Wagner program, in which Marta Dorda, Charles Dalmorès and Clarence Whitehill were the soloists, and Cleofonte Campanini and Arnold Winteritz the conductors.

Selections from "The Flying Dutchman," "Die Meistersinger," "Tannhäuser," "Die Walküre," "Das Rheingold," "Lohengrin" and "Rienzi" were given. Marta Dorda, the German dramatic soprano, made her first public appearance in Chicago with Elsa's Dream from "Lohengrin," and later with two excerpts from the second act of "Tannhäuser."

She disclosed a powerful, well-schooled voice, especially adapted for German opera.

The orchestra played under Campanini with rousing effect the "Tannhäuser" Overture and the Ride of the Valkyries from "Die Walküre." Arnold Winteritz gave a fine reading of the "Flying Dutchman" and "Rienzi" Overtures. It is needless to enter into detailed descriptions of Clarence Whitehill's Wagner singing. He is one of the finest exponents of the Bayreuth master. The Finale from "Das Rheingold" brought forth as the trio of *Rhine Maidens* Mmes. Keyes, Wheeler and Riegleman. Charles Dalmorès was most successful in Siegmund's Spring Song from "Die Walküre."

Charles W. Clark, the Chicago baritone, gave his first recital this season at the Fine Arts Theater. His program contained a group of French classics, five songs by Brahms, modern French works by Duparc and Fauré and an American group of songs by Arthur Dunham, Sidney Homer, Kurt Schindler and Campbell-Tipton. The last part of his program was devoted to songs by Lulu Jones Downing, the composer and pianist, who supplied the accompaniments.

Mr. Clark made his greatest success with the modern French group. These are especially artistic songs and Mr. Clark knows how to project their moods accurately. Of the songs, "Uncle Rome," by Sidney Homer, and "Fool's Soliloquy," by Campbell-Tipton, were received with especial favor. Gordon Campbell accompanied excellently. Of much lighter character were the four contributions of Mrs. Downing. "June" and "Think No More, Lad" were repeated.

Harry Weisbach, concertmeister of the Chicago Symphony Orchestra, gave his first recital of the season at Orchestra Hall and produced among other numbers a new So-

nata for violin and piano by R. Rossler. This work is not a particularly deep classic but has pleasing characteristics. Rudolph Reuter, the Chicago pianist, supplied the piano part to the sonata and shared in its successful performance. Mr. Weisbach, in concertos by Mozart, Vieuxtemps and shorter pieces by Sinding and Paganini-Kreisler, accentuated the opinions of the musical public regarding his fine musicianship and his technical attributes.

The Paulist Choristers at the Studebaker Theater attracted a large audience which included Archbishop Quigley. Under the direction of Father William J. Finn, the choristers presented a long and varied program, including both religious and secular numbers. The mass dedicated to Father Finn, composed by J. Lewis Browne, was one of the principal numbers. It was sung excellently. Master Edgar Donovan, senior solo soprano from Grace Church, New York, was the principal soloist and disclosed a remarkably clear and smooth voice. He was heard in the "With Verdu Clad" from Haydn's "Creation" and the "Agnus Dei" from the "Lamb of God," by Bizet, and was heartily encored. George F. O'Connell, tenor, and Frank Flood, baritone, were the other soloists. The accompaniments were supplied by Paul Schoessling's string quartet and Mary Anderson, pianist. M. R.

Beatrice Harrison, 'Cellist, Arrives

Beatrice Harrison, the English 'cellist who will play in the principal cities of the United States, opening in New York, December 11, with the Philharmonic Orchestra, arrived December 1 by the *Kaiserin Auguste Victoria*. She went to Washington on Friday to play before President Wilson at the White House.

URGES EXAMINATIONS FOR MUSIC TEACHERS

Dr. J. H. Stewart, of San Francisco,
Takes Up Propaganda for
Standardization

State examinations for music teachers, a subject that is now demanding the attention of authorities throughout the United States largely through the recent propaganda made by John C. Freund, editor of *MUSICAL AMERICA*, finds an ardent champion in Dr. J. H. Stewart, of San Francisco.

In his music page of the *Sunday Examiner*, Redfern Mason takes up Dr. Stewart's ideas in interesting fashion.

"Music is at the mercy of any one who can persuade another he can teach," says Dr. Stewart, and he justly draws a conclusion from this, i. e., the formation of slovenly musical habits and the consequent debasement of the art.

The remedy is very easy, in the opinion of Dr. Stewart. His idea is to treat the teaching of music in the same fashion as the practice of medicine or law. That is, none but the officially qualified should be permitted to teach. Dr. Stewart would have the governor of each State in the Union appoint a board of practical musicians of tried worth. The board would hold examinations in different parts of the State, in both the vocal and instrumental branches of the art, at stated intervals during the year, or with such frequency as conditions warranted and issue licenses only to those who can prove that they have mastered the essentials of their art.

Dr. Stewart fathered a bill with this end in view and had it presented to the California Legislature. But it met with strong opposition and failed to pass. The opponents of the bill urged that it was impossible to prove by examination tests whether or not one is qualified to teach. Dr. Stewart is convinced that it is just as possible to test a man's ability to teach music as it is to test his ability to practice the art of healing.

Dr. Stewart says the position of the music teacher is equivocal and generally speaking the members of the music-teaching craft do not command the respect that is accorded physicians, lawyers, architects. He attributes this to the fact that music teachers do not protect the innocent patron against imposition. It is a matter of chance, according to the present method, whether or not the patron finds a good, bad or indifferent teacher. Many good voices are injured and bad technical habits acquired by the musical impostor and hard-working musicians lose teachers from the same cause, concludes Dr. Stewart.

Pianist LaRoss Welcomed in Recital at Pennsylvania Seminary

BETHLEHEM, PA., Dec. 1.—Earle La Ross, the young American pianist, gave a recital at the Moravian Seminary here on November 25. The young artist presented an interesting program, opening with two Bach Chorales, transcribed by Busoni, followed by several Schumann numbers, all commendably performed. The *pièce de résistance* was the Chopin Sonata in B Minor, played in a musicianly manner.

John Denues, supervisor of music in the York, Pa., public schools, has been re-elected director of the Spring Grove, Pa., Choral Society.

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CARUSO PAYS PHILADELPHIA A VISIT

Tenor Arouses Old-Time Enthusiasm in "Aida" with Metropolitan Company—Local Choral Society Sings Gounod's "Redemption"—Philadelphia Quartet Pleases

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, December 1, 1913.

FIRST of the nine weekly performances by the Metropolitan Opera Company, to be given at the local Metropolitan during the absence of the Philadelphia-Chicago Company, "Aida" attracted an audience which literally filled the house to overflowing, last Tuesday evening, with Caruso, Destinn, Matzenauer and Gilly in the cast. The name of Caruso still has the power to "turn 'em away," no matter in what rôle the great tenor appears, and while at first Verdi's perennial opera seemed to be a poor choice for the opening performance, since it has been done here so many times, and only a couple of weeks ago by the local company, its selection would seem to have been fully justified by the immense audience and the tremendous enthusiasm of Tuesday evening. The opera was magnificently staged.

Caruso was in good voice and aroused all the old-time enthusiasm. There seems to be almost an eager desire on the part of some people, for some unexplainable reason, to discover a "falling off" on the part of the tenor. Perhaps one does miss a bit of the former resonance in dramatic passages or discover that the luscious quality of tone at times is lessened a trifle in the potency of its appeal, but Caruso still sings divinely, his voice remains incomparable, and Tuesday night's audience was quite as enthusiastic as Philadelphia audiences in the past always have been whenever he has appeared. Destinn too scored another success. Her singing of "O Patria Mia," on Tuesday evening, was a masterpiece of pure intonation, sympathetic interpretation and passionate vocal utterance. Matzenauer, a noble figure as *Amneris*, regal of manner and commanding in attitude and gesture, arose to the full significance of the part musically with her full, rich mezzo. The fine baritone of Dinh Gilly, always admired here, was heard to excellent advantage in the music allotted to *Amonasro*, and noticeable also was the singing of Léon Rothier, whose sonorous bass gave unusual solemnity and tonal beauty to the part of *Ramfis*.

The conducting of Polacco deserves special mention, for seldom is an operatic orchestra handled with more skill or sympathy. The singers had their chance, without tonal antagonism from the orchestra pit, and yet none of the instrumental beauty of Verdi's famous score was missed.

Gounod's "Redemption" was given a creditable performance at the Academy of Music last Monday evening, as the first presentation of the season by the Choral Society of Philadelphia, under the direction of Henry Gordon Thunder, with the assistance of about fifty members of the Philadelphia Orchestra and the following soloists: Florence Hinkle, soprano; Elsie Baker, alto; Henry Gurney, tenor; Harry Saylor, baritone; Edmund A. Jahn, bass. The chorus of three hundred voices, carefully trained under Mr. Thunder's able direction, did excellent work in the beautiful ensembles, some of the tonal effects, in the contrasts of light and shade and the forcefulness of dramatic climax, deserving emphatic praise, while better enunciation in chorus work is not often heard. The orchestral work, in the hands of such skilled musicians, it is needless to say, was admirable.

The soloists made a good impression without exception. Miss Hinkle's pure, crystalline soprano, which she always uses with a conscientious and artistic regard for the import of the text and the value of the music, was again listened to with much pleasure, and seldom does one hear a more pleasing alto than that of Miss Baker. Whenever she sang the audience listened with evident delight. Mr. Gurney, who is one of Philadelphia's best known singers, also deserves cordial praise for his handling of the long and important part of the chief *Narrator*. Mr. Saylor's baritone is well rounded and wholly pleasing in its sympathetic richness, and he sings with ease and appreciation. As for Mr. Jahn his resonant voice and fluent vocalism were equally effective.

The Philadelphia Quartet, made up of unusually accomplished singers, gave a concert in Witherspoon Hall last Monday evening before a large audience for the benefit of the Presbyterian Home for Aged Couples and Aged Men at Bala, Pa. The singers are Edna Harwood Baugher, soprano, of this city; Anna Gertrude Baugher, of Baltimore, contralto; Nicholas Douly, tenor, and George Russell Strauss, baritone, both of Philadelphia. The first part of Monday evening's program was made up of miscellaneous selections, in which each of the singers was heard to advantage as a soloist, while the second part consisted of Liza Lehmann's famous song cycle, "In a Persian Garden," which was interpreted in a manner that gave true value to its mystical, poetic and richly melodious beauty. F. Averay Jones was the very efficient accompanist.

ARTHUR L. TUBBS.

MORE NOVELTIES IN STOKOWSKI CONCERT

First American Hearing in Philadelphia for Schmitt and Arbos Pieces

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, December 1, 1913.

A SUPERB interpretation of the César Franck Symphony in D Minor was the predominant feature of the program presented by the Philadelphia Orchestra at its seventh pair of concerts in the Academy of Music last Friday afternoon and Saturday evening, the program being made especially interesting also by the appearance of Bonarios Grimson, violinist, as the soloist, and the presentation for the first time in America of Florent Schmitt's "Rhapsodie Viennoise." Mr. Stokowski's reading of the great Franck composition was masterful. His interpretation illuminated passages that with a less comprehensive analysis of its complexities would have remained with much of their beauty unrevealed, and the weariness often created by reiteration of ideas, musical or otherwise, was precluded by proper emphasis and sympathetic appre-

and sympathetic, and he plays with excellent technical control. The Arbos number is in the modern vein, with Spanish coloring, and frequent tunefulness, though its intricacy is more pronounced than its melodious appeal. It was well played, in a manner that pleased the audience, and Mr. Grimson was cordially applauded, being recalled several times.

The "Rhapsodie Viennoise" of Schmitt, who is a Frenchman, notwithstanding the Teutonic flavor of his name, has the lilting lure of the waltz in many of its measures, but is afflicted with so much of the "modern" spirit that it is frequently robbed of lightness and made to move rather ponderously, with much of brass and sounding cymbal and something of conglomerate vociferousness of effect. It was admirably played and very favorably received. The remaining number on the program, which opened it, was Cherubini's "Anacreon" Overture.

Last Wednesday evening, under Mr. Stokowski's direction, the orchestra's second popular concert of the season was given, with a program which scarcely could have been better calculated to furnish real musical enjoyment. Mr. Stokowski's admirably chosen numbers were Goldmark's "Sakuntala" Overture, the "Sigurd Jorsalfar" suite of Grieg, Järnefelt's "Praeludium," Sibelius's "Valse Triste," and Tschaiakowsky's "Caprice Italien." Every number won enthusiastic applause and the charming Sibelius waltz was repeated. The soloists were Sue Harvard, soprano, and Charles E. Knauss, pianist, and both scored an emphatic success. Miss Harvard, who comes from Pittsburgh, has charming personality and possesses a voice of dramatic power and wide range, absolutely pure and of a quality unusually rich and sympathetic, which she uses with taste and intelligence. Her one number on Wednesday evening consisted of two big arias, "Wie nahe mir der Schlummer," from "Der Freischütz," Weber, and "Dich Theure Halle," from "Tannhäuser," Wagner, and seldom does one hear these famous numbers so well sung on the concert stage.

After being enthusiastically recalled several times, Miss Harvard further charmed the audience with a beautiful rendering of Gounod's "Ave Maria," to harp and cello accompaniment.

Mr. Knauss plays the piano as most people like best to hear it played, with fluent execution, unaffected simplicity and, above all, sweetness of tone and poetic sentiment. His number was the Fantasia Polonoise of Weber, "sugary" as it can be, but nevertheless entirely satisfying as Mr. Knauss played it. Mr. Knauss also was enthusiastically brought back to add an extra number.

ARTHUR L. TUBBS.

STRANSKY'S WAGNER CONCERT

New York Philharmonic Plays to Big Sunday Audience

Possibly the largest New York Philharmonic audiences last season were those attracted by the Wagner concerts of which Mr. Stransky found it expedient to offer several. On Sunday afternoon last he repeated one of the last year programs devoted exclusively to the Bayreuth master, and, as usual, the effect was magical. Before the concert began the lobby of Carnegie Hall was almost impassable and the line of eager ticket buyers extended from one end to the other. Within, the auditorium was thronged by the time the first number had been played.

Mr. Stransky arranged his program with reference to chronology, a plan that always wins favor with students of Wagner's development of style. The numbers heard were the overtures to "Rienzi" and the "Dutchman," the preludes to the third act of "Lohengrin" and "Tannhäuser," the "Tristan" prelude and "Liebestod," the "Meistersinger" overture, "Ride of the Valkyries," "Waldweben," "Rhine Journey," "Good Friday Spell" and "Kaisermarch"—enough to satisfy the hungriest.

While one may disagree now and then with features of Mr. Stransky's Wagner readings they are unquestionably sincere and generally eloquent, and always move their hearers to such rapturous enthusiasm, as was to be noted last Sunday. The orchestra played with vitality and splendid tone and, barring some faulty intonation, maintained its accustomed standard, which is of the highest.

H. F. P.

A DAY WITH THE CLASSICS

Bach, Haydn, Beethoven and Mozart on New York Philharmonic Program

Because the fascinations of the Thanksgiving dinner table are wont to affect the musical appetite of the majority of concert goers the Philharmonic Society wisely eliminated its regular Thursday evening concert last week and played only the Friday afternoon one. The audience was of moderate size. It might have been larger had the weather been more pleasant and the program more stimulating. For once Mr. Stransky chose to be "strictly classical" and so offered Bach's third Brandenburg Concerto, Haydn's "Military" Symphony and Beethoven's "Pastoral." Henry Leon Le Roy, first clarinet of the Philharmonic, was soloist. Last year Mr. Le Roy played a Debussy Rhapsody, which had, at least, the interest of modernity. This year he had recourse to Mozart's Concerto in A. It is a naive affair, but Mr. Le Roy played it like the master that he is, with poetic expression and charm, warmth of tone, beauty of phrasing and technical skill of a high order.

The orchestra, in fine trim despite the dampness, played superbly and showed delicacy in its treatment of the lovely Bach music, the innocuous Haydn symphony and the "Pastoral," which latter Mr. Stransky always interprets with devotion and deep poetic understanding.

H. F. P.

Mme. Volpe to Make Her Début as a Singer

Mme. Marie Volpe, known through her active connection with the Volpe Symphony Society, will make her appearance as a singer in Aeolian Hall on January 15.

Mme. Volpe has yet to complete her vocal training. It is hoped that the success of this, her first concert, will go far toward enabling her further to pursue her studies and to reach the high artistic standard which she has set for herself.

Egénéieff Recital Postponed

At the request of a number of concertgoers who cannot attend afternoon recitals, Franz Egénéieff will present his New York recital on Tuesday evening, December 16, instead of Thursday afternoon, December 4.

Engelbert Humperdinck's new opera, "Die Marktenderin," is to have its première at the Berlin Royal Opera on December 31.

Early Season Successes

OF
VERA

Barstow

THE AMERICAN VIOLINIST

as recorded by Daily Newspaper Critics:

The World-Herald, Omaha, Monday, November 10, 1913.—Vera Barstow appeared in the Bruch Concerto in G Minor, three movements, and a composition each by Von Kunits, Kreisler, Hubay and Sarasate.

Vera Barstow's playing was characterized by a beautiful tone, neat technique, graceful phrasing and fascinating rhythmic effects. The andante in the Bruch Concerto was especially beautiful for its tone and sympathetic conception, and the whole concerto was given with considerable bravura. In the smaller numbers, however, Miss Barstow was at her best, as was demonstrated in the second group, where charm, grace and romanticism were predominant. After much enthusiasm a very pleasing encore was given.

Mr. Smith added to the musical value of the concert by playing accompaniments which were not merely passive, but filled with musical intelligence and support of the efforts and effects of the violinist.—A. M. B.

The Bee, Omaha, Monday, November 10, 1913.—Vera Barstow played in a highly satisfactory manner, displaying not only technical skill of a high order, but also musical taste, repose and artistic understanding.

Miss Barstow contributed a second group, which contained some charming numbers, exceedingly well played, some of which have not been heard here before. A quiet "Reverie," by Von Kunits, was followed by "Caprice Viennois," by Kreisler, a most graceful number containing much melody and many double note passages. These again brought forth the player's rich, warm tones. "Zephyr," by Hubay, is well named, for it is as dainty as its name implies, and the many harmonies demanded in its execution require more than ordinary skill.

A brilliant finish to the group was the "Zortzico," by Sarasate, and the encore, "Liebeslied," by Kreisler, was a gem. It is full of plaintive beauty, and the tempos that were so out of the ordinary were none the less attractive.—H. M. R.

Baltimore Morning Sun, November 21, 1913.—Miss Barstow is a dignified and childlike figure that suggested nothing so much as an angel on one of the old-fashioned Prang Christmas cards. It would be difficult to imagine anything more charming than her simplicity of manner and the grave calmness of her performance. She plays with an extraordinary wealth and purity of tone, yet a tone that is rich and vibrant. Her performance was characterized by sentiment throughout the evening, but it was quite devoid of sentimentality. Her work, too, had grace and charm and made a curious appeal that was surprisingly satisfactory. She wields an unusually facile bow and plays a varied selection of compositions with such finesse that she had a veritable success.

No violinist who has been heard here in some time has made so deep an impression, for not only did she play the more poetic numbers with an appealing power, but she seemed able to read into the compositions that were little more than feats of virtuosity a strange kind of sentiment that was in itself arresting.—J. O. L.

Address Inquiries, Concert Direction

M. H. HANSON

435 Fifth Ave., New York City

Violinist Gittelson's Conquest of Europe Rapid and Comprehensive

BERLIN, Nov. 17.—No American violinist has risen to fame more rapidly or more deservedly during the last few seasons than Frank Gittelson. With the exception of Russia, which is, as yet, an unexplored field for the violinist, his Continental appearances have been comprehensive and have gained him unqualified recognition as one of the foremost of the younger generation of violinists. Arthur Nikisch once called Gittelson "a violinist of extraordinary qualities. His tone, technic and temperament (in the latter connection he is a positive 'Vulcan') greatly surpass what one might expect, in view of his youth."



Frank Gittelson

When Gittelson was in Berlin recently his father, Dr. Gittelson, of Philadelphia, informed the writer that his son had been engaged for several appearances in Bad Ischl, the watering place, once the favorite Summer home of Brahms and now the center of frequent Brahms and Bach-Brahms festivals. Frank Gittelson's playing of the Brahms concerto has won him an enviable reputation as an interpreter of that master's works, and he has been received with the same favor as a Bach apostle, as can be seen by his recent appearance at the Bach festival in Prague. In speaking with the young violinist about his very large repertory of concertos and the work required to keep them at his finger tips, the doctor intervened to say, "Don't gather the impression that my son practises eight or nine hours a day. I have a hard time to get him to practice four."

Among the violinist's most ardent admirers is the famous German actor, Paul Lindau, who upon hearing him play the Brahms B Flat Major Concerto termed him

"the true successor to Joachim," adding that "Gittelson's playing is the only thing that can make a man forget the pain in his back."

Some time ago Gittelson received the manuscript of d'Ambrosio's second violin concerto. He considers it to be "the greatest concerto written since Brahms." It will be remembered that Gittelson introduced that composer's first concerto in Berlin last season with the greatest success.

Aside from his violinistic accomplishments Gittelson is a brilliant chess-player and has some difficulty in finding his match. He confesses, however, to having met his "temporary" Waterloo in a game with Lasker—the world's champion.

Gittelson is the proud possessor of a beautiful Stradivarius which was in the possession of the Lord Baughn family (seventeenth century) for more than a hundred years, during which time it was never played upon. It then came into the hands of a Mr. Bauer for a time. The husband of Adelina Patti offered Mr. Bauer a check for £2,000 for the instrument just before departing for America. However, the owner's distrust of checks, especially where the giver was leaving on the next steamer, was so great that the offer was refused. The instrument was finally acquired by a Mr. Reé of Berlin, still in a wonderful state of preservation, and remained in his possession for a number of years. When Mr. Reé heard Gittelson play he at once thought of him as worthy to possess the instrument and accepted an offer from Dr. Gittelson. The reinforcement of this "Strad" is most remarkable, so that it is amazingly responsive to the minutest variance of bowing.

Mr. Gittelson is appearing to-day in Frankfurt am Main. Among his engagements not mentioned in previous issues of MUSICAL AMERICA are four concerts in Brucke, Bohemia, and appearances in Vienna, Munich (conductor, Kappelmeister Prel) and Nürnberg. Though Gittelson has not yet appeared in Russia several bookings for Russian border towns offered him recently were declined, for the reason that he already had as many bookings for the present season as he cared to accept.

H. E.

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DIRECTION:

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On account of the great demand for recitals in December by Mr. Clark, he has been obliged to put off his teaching until February. For particulars address, Dr. Frederick Clark, Cable Bldg., % Redpaths, Chicago, Ill.

"KIDDIES" CENTURY ADMIRERS

Thanksgiving "Hänsel" and Ballet Win New Following for House

Thanksgiving's matinee brought to the Century Opera Company its youngest circle of admirers, when fully one-fourth of its seats were occupied by youngsters, for the holiday combination of "Hänsel and Gretel" and an "International Ballet." While "kiddies" and grown-ups found evident enjoyment in both parts of the performance, there was somewhat of a contrast in the two, as to the degree to which the Century had made the most of its resources.

For instance, when Luigi Albertieri was dragged before the curtain by his grateful ballet stars, he received the plaudits of the audience for a series of dances which had by no means been thrown together hurriedly, but were the result of careful preparation. Albertina Rasch gave new evidence of her grace, and little Jeanne Cartier and Edmund Makalif contributed charming numbers. Josef Pasternack was the able conductor.

The Century should be able to improve upon its performance of "Hänsel," which was, in fact, scarcely better than those given by the Aborns' own companies. What was needed was more of the spirit of childhood, in the suggestion of which the principals were not entirely successful. The opera, especially the first act, was given without sufficient delicacy—somewhat in the boisterous manner of an English pantomime. Gladys Chandler was a spirited Hänsel and added new bits of "business" which amused the audience, while Mary Carson won applause for her singing of some of Gretel's music. The versatile Kathleen Howard was a most convincing Witch. The remainder of the cast included Cordelia Latham, Bertram Peacock, Florence Coughlan and Grace Alberts, while Carlo Nicosia conducted.

K. S. C.

\$1,100 FOR GLUCK MS.

Autographs of Famous Musicians Bring High Prices in London

LONDON, Nov. 27.—Letters and manuscripts of famous musicians were included in the sale to-day of a valuable collection of autographs at the rooms of Sotheby, Wilkinson & Hodge. A large folio of Gluck's addressed by the composer in Vienna in 1769, fetched \$1,100, which was the highest figure of the opening day's sale.

The only signed manuscript by Bach which has been offered for sale in many years brought \$125, and a signed letter by Beethoven went for \$225. A letter by Chopin to his publishers, written in 1841 relative to the composition "Tarantelle," in which he gave several passages of music to illustrate his points, sold for \$100.

An original manuscript by Mozart, consisting of twenty-seven bars, composed about 1772 and containing his autograph, brought \$125, and a letter signed by Schubert in 1816 sold for \$250. A letter signed by Richard Wagner in 1878, referring to his "Rheingold" and "Die Walküre," brought \$77.

Violinist Pilzer and Philip Spooner in New Brunswick Recital

Maximilian Pilzer, the New York violinist, recently gave a joint recital at New Brunswick, N. J., with Philip Spooner, the tenor. Mr. Pilzer received much well deserved applause from an audience made up of a large majority of New Brunswick's lovers of good music. Besides his own "Valse Caprice" Mr. Pilzer offered Tartini's "Devil's Trill" Sonata, Kreisler's "Caprice Viennois," Haydn-Burmeister's "Capriccio," "Preislied" from "Meistersinger," Beethoven's "Minuet" and "Caprice Basque" of Sarasate.

Mr. Spooner was pleasing in Canio's Arioso from "Pagliacci" and "Then You'll Remember Me" from the "Bohemian Girl" and "Questa O Quella" from "Rigoletto." He also sang Cadman's "At Dawning" and Marshall's "I Hear You Calling Me," besides several songs in German and French, all of which proved appealing to the audience.

NEW SINGERS HEARD IN OPERA IN NEW ORLEANS

Mlle. Manse Makes a Pleasant Impression as "Manon" and "Marguerite"—A Revival of "William Tell"

NEW ORLEANS, Nov. 21.—Rossini's "William Tell" was sung at the French Opera last Saturday night before a crowded house, which was exceedingly liberal with applause all through the performance. The star of the evening was Mezy, who sang the rôle of Tell. His work and the singing of Mathilde by Mlle. Lavarenne did much towards putting new life in the stupid old opera. Mlle. Lavarenne's rendering of "Sombre Forêt" was beautiful.

M. De Lericq, the troupe's forte tenor, was the débutant of the evening. He has a big voice but, from his singing in this opera, it seems unlikely that he will become a favorite with those who love such matters as delicate phrasing, although those who delight in "high C's" sung no matter how, will dub him a great success. And it is strange that these very same people who love to hear "high C's" are the very ones who as soon as it is reached, break in with thunderous applause and never wait until the note is finished.

To accommodate those fashionables who stroll in all during the first act, the overture was rendered at the beginning of the second act and, under M. Dobbelaer's able leadership, it was indeed a treat.

At the matinee Sunday, "Faust" was given with great success. M. Coulon who sang the title rôle was very good indeed. Mlle. Lavarenne sang Marguerite beautifully. On Sunday night, Offenbach's "La Fille du Tambour Major" was given with fair success before a very small audience.

"Manon" was the bill Tuesday night and as it promised nothing out of the ordinary, there was a very small audience, but those who remained away, missed one of the best performances of Massenet's beautiful opera that have been given on our stage for many a day. Mlle. Manse, the coloratura soprano, who made her début unheralded to any great extent, was an ideal Manon and her singing indeed a pleasure. The orchestra was superb and too much praise can not be extended M. Dobbelaer, the conductor. M. Coulon as des Grieux, as on previous occasions, was both satisfactory and unsatisfactory. He has a beautiful voice but has some very bad faults.

Thursday night witnessed the second performance of "Faust" and with the same cast as at the Sunday matinee, with the exception of Mezy as Valentine and Mlle. Manse as Marguerite. The center of attraction, of course, was Mlle. Manse, who made a delightful Marguerite. D. B. F.

The first musicale to be given this season by the Polyhymnia Circle of New Orleans was held November 17 at the residence of Mrs. Percy H. Moise. The program consisted in part of Tosti's "Venetian Song," Rachmaninoff's "Prelude" and arias from "Mignon," "Il Trovatore," "Faust" and "Le Roi de Lahore." Henri Wahrman gave a violin solo one of his own compositions.

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NEW BOOKS ON MUSIC

TO meet the needs of the pupils in theory at Oberlin Conservatory at Oberlin, Ohio, Friedrich Johann Lehmann and Arthur C. Heacox, of the theoretical faculty, have set themselves the task of writing three textbooks, "Lessons in Harmony," "Harmonic Analysis" and "A Guide Through the Lessons in Harmony."*

These textbooks were brought into being by their authors because they believed that the already published texts on the subject did not contain the material in just the way in which they wished their pupils to receive it. The first, "Lessons in Harmony" consists of Parts I and II by Mr. Heacox, Parts III, IV and V, by Mr. Lehmann. It is well handled and the volume is replete with illustrative examples; simplicity seems to have been the guiding principle in the work of these authors, consequently their achievement will have a real significance for students who desire to study the subject.

In "Harmonic Analysis" Mr. Lehmann has taken up the subject from another standpoint. The work is comprehensive and interesting in style. "A Guide Through the Lessons in Harmony," by both authors, is a key, in a sense, to their book. It is intended for young teachers and should prove valuable to them.

FRANK THISTLETON in his "Modern Violin Technique,"† has said some interesting things about the violinist's art

*"LESSONS IN HARMONY." By Arthur C. Heacox and Friedrich Johann Lehmann. Cloth, pp. 252. "HARMONIC ANALYSIS." By Friedrich Johann Lehmann. Cloth, pp. 156. "A GUIDE THROUGH THE LESSONS IN HARMONY." By Arthur C. Heacox and Friedrich Johann Lehmann. Cloth, pp. 58. Published by A. G. Comings & Son, Oberlin, Ohio.

†"MODERN VIOLIN TECHNIQUE." By Frank Thistleton. Published by Longmans, Green & Co., New York, Bombay and Calcutta, 1913. Cloth, pp. 135. Price \$1.50 net.

which earn him the right to be considered seriously as a writer on the subject. The book is written, of course, from a British standpoint and the various opinions are, in a sense, characteristic of that nation's attitude toward music.

Mr. Thistleton in his opening chapter on "The Basis of Technique" states that the bow technic is "the all-important factor in the development of violin-playing." Thank you, Mr. Thistleton, for having set this down! In the memory of the present reviewer, at any rate, this is the first time that this fact has been put down in print with arguments that can justify its upholding. Mr. Thistleton has known of violinists who have had a well-developed left hand and a badly trained bow-arm, inevitably spoiling the accomplishments of the left hand by their right.

Method of holding the violin is treated and then the bow in all its phases, even particularizing on the various bowings, is taken up. There is a list of music recommended for study at the close of the volume, a very conservative list that should be examined carefully by all readers of the book. The book is well written, illustrated by cuts showing the position of the bow-arm and the left hand.

* * *

THE American Book Company issues a little book, "Rudiments of Music,"‡ by Arthur J. Abbott, director of music in the public schools of Buffalo, N. Y. Like many of its kind it takes up in order the matters which are necessary for elementary instruction. It is clearly written and will doubtless be valuable to teachers in this work.

‡"RUDIMENTS OF MUSIC." By Arthur J. Abbott. Published by the American Book Company, New York, Cincinnati and Chicago. Cloth, pp. 28.

RICHTER'S FIRST SYMPHONY

Portland (Ore.) Composer Has Just Completed Ambitious Work

PORTLAND, ORE., Nov. 23.—Francis Richter, the pianist and composer of this city, has just completed the writing of his first symphony. It is in C minor and is dedicated to Mrs. Alma A. Rogers, of Eugene, Ore. Mrs. Rogers says of the work, in part:

"If the music were translated into words it might be called 'From Darkness to Dawn,' for that has been the theme around which Mr. Richter has woven a brilliant web of music. The symphony opens with an introductory *adagio* in four-four time, which is of the nature of a lament typifying the artist's craving for light and knowledge. The first movement proper is an *allegro non troppo*, also in four-four time. To use the composer's words, 'This theme is developed to represent the mental struggles that an aspiration for high ideals in art causes one to undergo.'

"The second subject differs entirely from the first, 'representing all the joy, romance and poetry of youth.' The *scherzo* is a spirited movement into which are woven happy memories of Vienna, mingled with native dances. The last movement opens with an *adagio* in C minor, changing to *allegro con spirito*. After the development of these themes there is a grand fugue, 'Eine Jubel Fuge,' then the 'Hymn to Ambition,' and a triumphant finale."

John McCormack Gives Eleven Concerts in One Australian City

Unprecedented success has been attending John McCormack in Australia, both financially and artistically. He gave eleven concerts in Sydney alone during September and October, and will give fifty concerts altogether in the Australasian country. He sails on the *Niagara*, January 17, 1914, and reaches Victoria, B. C., February 3. He has fifty concert dates in the three months following.

Francis Rogers at the Little Theatre

Francis Rogers selected some interesting numbers for his appearance with Ada Sassoli at the Little Theater, New York, on the afternoon of December 2. He sang two unfamiliar old airs, one from Handel's "Scipione" (1726) and one from Sacchini's "Oedipe" (1785). Then there were two strikingly original and powerful songs by Moussorgsky, the composer of "Boris Godounow." "The Love Song of the Idiot" and "Field Marshal Death."

HINSHAW MILWAUKEE STAR

Baritone Impressive as "Odysseus" in Musical Society's Concert

MILWAUKEE, Nov. 29.—The Milwaukee Musical Society gave its first concert on Monday night, presenting Max Bruch's cantata "Odysseus," under the direction of Herman A. Zeitz and assisted by the Chicago Symphony Orchestra. Assisting as soloists were William Hinshaw, Metropolitan Opera baritone, in the role of *Odysseus*; Jennie F. W. Johnson, mezzo-soprano, as *Penelope*; Helene Cafarelli, soprano, as *Nausikaa*; Charlotte Peege, contralto, in the roles of *Antikleia* and *Arete*, and various members.

The oratorio provided a part for a baritone of distinction who has not been heard here in three years, and Mr. Hinshaw's performance proved one of the main supports of the evening. As a whole, the oratorio yielded many splendid moments that aroused the enthusiasm of the audience. The soloists' work was most commendable. Much credit must also be given Director Zeitz and to the Chicago Symphony.

M. N. S.

Eleanor Spencer's Pittsburgh Recital

PITTSBURGH, Nov. 24.—While it was not a large audience that greeted Eleanor Spencer, pianist, at the Schenley recital last Wednesday night, it was a most enthusiastic one, and it is safe to say that the next time this talented artist comes to Pittsburgh she will be received by a capacity house. It was a most interesting program that Miss Spencer played. Her offerings included Mendelssohn's "Variations Sérieuses"; Chopin's Sonata in B Minor, an "Etude" by Arensky, Debussy's "Au Clair de Lune," Liszt's "Waldesrauschen" and others. The Mendelssohn and Chopin numbers were played in a convincing manner, demonstrating to the most exacting of critics that she is an artist to be reckoned with.

E. C. S.

Wisconsin Girl for Opera in Berlin

MADISON, Wis., Nov. 22.—Edith Van Slyke Gibson has been engaged as a coloratura soprano in grand opera at Berlin for the 1913-1914 season, according to a cablegram received by her parents, Mr. and Mrs. James Gibson of this city. Miss Gibson has studied voice and languages in Paris and Berlin for five years, with eminent teachers, among them Frank King Clark. Miss Gibson is a graduate of the University of Wisconsin.

M. J. S.

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CONTI STARTS A SCHOOL

Boston Conductor to Teach Young Operatic Idea How to Shoot

BOSTON, Nov. 29.—Signor Arnaldo Conti, for three seasons chief musical director of the Boston Opera Company, has just opened an opera school at No. 91 Gainsboro street, Boston. Signor Conti first came into prominence in America as



Arnaldo Conti, for Three Years Conductor at the Boston Opera House, Who Has Started an Opera School

the musical director of the San Carlo Opera Company which Henry Russell so successfully managed, and which was later merged into the present Boston organization.

Two years ago Signor Conti assumed the direction of the newly organized Boston Opera School, affiliated with the New England Conservatory. His success was pronounced. Prominent among his pupils were Jeska Swartz, Edith Barnes, Evelyn Parnell and Howard White, all of whom are now singing or have sung with the Boston Opera Company.

During his recent stay in Europe, Signor Conti conducted fourteen of the performances of the Verdi centennial celebration at Varese. His work in connection with this festival not only won him fresh praise from critics and music lovers, but also gained him more substantial recognition, in the form of a knighthood from the King of Italy. W. H. L.

Earl Gulick, Former Boy Soprano, Goes Abroad for Training as Baritone

Earl Gulick, the former boy soprano, who has developed an excellent baritone under the tutelage of Campanari and Signor Sapio, sailed on the *Adriatic*, November 29, to complete his vocal education in Europe.

Exposition of Folk and Dance Music in Huss Joint Recital

An extraordinarily interesting program has been arranged by Mr. and Mrs. Henry Holden Huss for their recital on December 10, at Aeolian Hall, New York. Mrs. Huss will open the program with a group of classics, followed by Mr. Huss's playing of the Bach-Saint Saëns' Gavotte in B Minor, Handel's "Sarabande," from the Fourth Suite, Schubert's Minuet, from the

Fantasia, op. 78, and Chopin's Valse in E Minor, illustrating the development of the dance from Bach to Chopin. Mrs. Huss will give a series of German, Norwegian, Calabrian, Hungarian and old Irish folk songs, and Mr. Huss a group of his own compositions. The recital is to close with a group of modern songs by Mrs. Huss, including two of her husband's compositions.

LEONCAVALLO REHEARSES

What Happens When the Maestro Hears a "Sour" Note

Bombs bursting in air, buildings shot skyward by fiendish anarchy, fire on a powder ship at sea, Gamboa dyke in atoms!

There, writes Waldemar Young in the *San Francisco Chronicle*, you have a cubist picture of Leoncavallo hearing a sour note.

Who was responsible may never be known. They were singing an ensemble part of the opera and some one of them, worn with the travail of the afternoon, leaped for a note, missed it and landed on one that had just happened to be hanging around.

Aghast, appalled, the singers fell back, as men fall back in terror from an oncoming typhoon.

The maestro himself gazed with bulging eyes, for the moment, unbelieving. A purple cast came over his face and his features seemed to swell. Both arms he raised to heaven, with clenched fists. Then, the fists descending, he clutched with them the heavy book of the score that rested on the piano, and, lifting it, threw it, with all the strength of frenzy, across the piano at space.

This left him standing. A moment's mad indecision, and, with his right foot, he kicked over the piano stool, sending it skidding across the room. Inarticulate sounds issued from his mouth. A chair rested near. A kick sent it the way of the piano stool.

"Maestro! Maestro!" cried a young man who is his secretary.

The maestro looked around vaguely, seemed to comprehend and then, suffering himself to be led to a chair, sank in a heap upon it and, his fingers running through his mass of gray hair, sat there wild-eyed and panting.

Myrtle Elvyn Delights Warren (O.) Audience

WARREN, O., Nov. 25.—Myrtle Elvyn, pianist, presented a recital in Dana Hall as the opening number in the Dana Musical Institute concert course on Monday evening, and her playing aroused the greatest enthusiasm. Encore after encore was demanded. At the close of Miss Elvyn's final number the audience refused to leave the hall until two extra numbers had been added. Miss Elvyn's technic is marvelous, her tone and interpretation superb, and her personality is charming as well. L. B. D.

Amy Grant to Give Opera Recitals on Season's Novelties

Amy Grant has opened her season of Sunday afternoon opera recitals at her New York studios with "Der Rosenkavalier" on November 30, continuing every other Sunday throughout the season with Dan H. Sofer as accompanist. The subject for December 14 is "Enoch Arden," to be followed by several novelties of various American opera houses, including "Julien," "Die Götterdämmerung," "Un ballo in maschera," "Louise," "L'Amore Medico," "The Jewels of the Madonna," "Tosca," "Pelléas and Mélisande" and "L'Amore dei tre Re."

ST. PAUL IMPRESARIO'S WINTER ABROAD



With Mrs. F. H. Snyder, St. Paul Teacher and Impresario, in Milan—From Left to Right: Anna Fitzhugh, Gene Lowrie, Mrs. Snyder and Leora Wright. The Picture Was Taken in Front of La Scala Last Month

ST. PAUL, Nov. 22.—Mrs. F. H. Snyder, the St. Paul teacher and impresario, who is spending the Winter abroad, writes feelingly of her return to Italy and to Maestro Vannini, with whom she has resumed study, together with her pupil and companion, Leora Wright, of St. Paul.

Mrs. Snyder's greetings to MUSICAL AMERICA come in the same happy vein with her account of meeting many artist friends, old and new, in Paris, Milan and Florence. Anna Fitzhugh, Betty McNeel, Lois Ewell,

Edward Johnson and Florence Macbeth are among the Americans of interest to Minnesotans to whom Mrs. Snyder refers as doing well and gaining reputation in foreign musical centers.

Mrs. Snyder will resume her journey in time to reach Tientsin, China, for Christmas, with her son, Dr. Harry Fuller, professor of chemistry in the Tientsin University, proceeding thereafter via Honolulu to San Francisco and reaching home during the Spring. F. L. C. B.

RUSSIAN ORCHESTRA HEARD

Maurice Warner Soloist with Altschuler Organization in New York

The Russian Symphony Orchestra, Modest Altschuler, conductor, gave the first concert of its New York season on Tuesday evening of last week. Tschaikowsky's "Pathétique" Symphony was the *pièce de résistance*—though its performance was not of a type that stamped it so—while the new offerings were Sibelius's "Valse Romantique" and a Preludium by Armas Järnefelt, a Finnish composer. Neither of the novelties amounted to very much.

Maurice Warner, who made his début here recently, played the Glazounow Concerto. Mr. Warner was in better form this time and played with a considerable degree of excellence. A hopelessly managed accompaniment on the part of the orchestra militated strongly, however, against the success of his performance.

Rimsky-Korsakow's "Capriccio Espagnol" closed the program.

Spartanburg Encouragement for John C. Freund's Propaganda

ATLANTA, GA., Nov. 27.—The Spartanburg, S. C., *Journal*, in a recent issue, editorially compliments Mrs. John Marshall Slaton and Mrs. John L. Meek, president and vice-president respectively of the Atlanta Musical Association, on their recent feat of securing a \$10,000 guarantee fund for the Atlanta Philharmonic Or-

chestra. Incidentally, the editorial, which is headed "Promoting Local Musical Interest," encourages the movement started by John C. Freund for American independence in music. L. K. S.

Conductor Welsman Aids Toronto String Quartet as Pianist

TORONTO, CAN., Nov. 22.—For its eighth season the personnel of the Toronto String Quartet remains the same as at its commencement: Frank Blatchford, first violin; Roland Roberts, second violin; F. Converse Smith, viola, and Dr. Frederic Nicolai, cello. The first concert was held this week in Conservatory Hall and included a noteworthy program of chamber music. Frank S. Welsman, conductor of the Toronto Symphony Orchestra, assisted as pianist. R. B.

Kaufman Quartet Opens Chamber Series of People's Symphony

The People's Symphony Club, under the direction of Franz X. Arens, announces its series of six chamber concerts at Cooper Union Hall, New York. The second chamber concert was held December 1 with the Kaufman Quartet, and proved distinctly acceptable to the audience. The third concert of the season will be with the Zoellner Quartet, January 5. Others of the series are with the Kneisel Quartet, the Barrère Ensemble and the Olive Mead Quartet.

Foreign Offer for Milwaukee Singer

MILWAUKEE, Nov. 29.—Mrs. David S. Rose, who made her début on the concert stage in this city early in October, has received an offer for foreign booking through George E. Crater, Jr., of London, a proposition that would involve a series of concerts through the United Kingdom. M. N. S.

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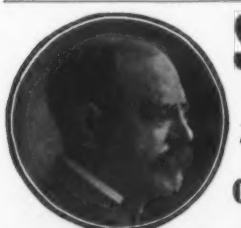
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WHAT LONDON ORCHESTRAL CONCERTS COST

"I OFTEN wonder if those who complain the loudest in the matter of the arrangement of concert programs have any kind of idea of the normal cost of giving such concerts as those of the London Symphony Orchestra or the Royal Philharmonic," writes Robin H. Legge in the *London Daily Telegraph*. "They would say, no doubt, that this has nothing to do with them. Nor has it, up to a point. Nevertheless they may be interested to read some figures that have come into my hands. During the last season of London Symphony Orchestra concerts in Queen's Hall, for example, the society made a net loss of £22—not a great sum, you may say; but do not overlook the fact that not a player had received a shilling of payment for his services. The loss was exclusive of personal expenses, etc. The total profit made by the organization, including their engagements in the provinces as well as in London, amounted to the paltry sum of £230! That is not £2 per player for nearly a year's work!"

"As to the cost of a concert when one of the great conductors is engaged—native conductors, as I shall show in a moment, do not attract—before me lies the actual account, or a copy of it, for one of these concerts. To the conductor went £85; rent and police absorbed another £43; advertising, £60; printing, £25; a soloist anything up to £105; smaller sums to the amount of about £40 were disbursed. Now all this does not include a farthing,

for the players themselves, and it should be noted that Queen's Hall when filled with paying people at the usual prices holds only about £450. There is the cost, roughly. What do you think were the receipts? I have said that no native conductor attracts to the same extent as a foreigner, at least, according to the figures before me. During the last season of the London Symphony Orchestra there were three concerts conducted by native musicians. The receipts were respectively £179, £199 and £167, disregarding the shillings and pence. At another concert which occurred in the midst of these Fritz Steinbach conducted, and the receipts sprang up with a leap to £344!"

"Look again at last year's balance-sheet, which I imagine may be had for the asking, of the Royal Philharmonic Society. The society gave the usual seven concerts. Of these four were conducted by foreigners, Mengelberg and Safonoff, while the remainder were directed by natives. For these concerts the total sums taken at the doors were, in the first case £471, in the other £506, but (and it is unfortunately a big but) in this last case £343 of this sum was taken on the night when Tetrassini sang and proved one of the most potent attractions in recent years. It is customary to talk of the British craze for the foreigner. At least the Briton backs his likes with his money, for in most instances the foreign conductor brought from a half to two-thirds as much again as any native conductor!"

FRANCES ALDA'S RECITAL

Soprano Reveals Progress in Art of "Lieder" Singing

Frances Alda, the Metropolitan soprano, demonstrated at her recital in Carnegie Hall, New York, on November 25, that she is steadily making sensible progress in the field of *lieder* singing into which she first ventured only some three years ago. Mme. Alda has intelligence and refined artistic perceptions and so by dint of industrious application and increasing practice her delivery of songs has become more and more authoritative in sense of style, more assured in interpretative plan, more searching in emotional exposition, more polished in treatment of musical detail.

There was much to admire in Mme. Alda's presentation of such songs as César Franck's lovely "Panis Angelicus," Strauss's "Morgen," Sibelius's "Doch mein Vogel," Blech's exceptionally interesting "Tausend Sterne," Strauss's "Meinem Kinde" and Debussy's "Green," all of which are better suited to her than the eighteenth century numbers with which she began. Her long concert tour has not materially fatigued her and except for occasional unsteadiness of tone her voice generally sounded exceptionally beautiful. Her singing as singing has likewise greatly improved of late. A brilliant audience, such as her recitals always attract, applauded her and showered her with flowers.

Assisting Mme. Alda was Mme. Sembrich's discovery, the young cellist, Gutia Casini, who disclosed a lovely tone, a splendid technic, musical feeling and temperament in Tschaikowsky's "Rococo" variations, a Chopin nocturne and a charming piece of Schumannesque quality by Frank La Forge called "Retreat." It is a 'cello transcription of one of his songs.

Mr. La Forge played the accompaniments in a style which, as usual, beggars praise. H. F. P.

New French Musical Paper

That excellent little publication, *Le Guide du Concert*, without which we should have but a vague idea as to what was happening in music in Paris, has thrown off a satellite, *La Critique Musicale*, and the first number is at hand. In Paris, where genuine, bonafide and unbiased musical criticism is as rare as salt spoons, the new weekly review fills a big gap. The criticisms will be written by musicians of talent, so that in every case their opinions are bound to be worth reading. For this reason alone, *La Critique Musicale*, which is published exactly a week later than its twin, the *Guide du Concert*, should become a popular journal.

Dresden is soon to hear a "Sinfonia Comica" found among the manuscripts of the late Felix Draeske.

CHARLOTTE LUND SOLOIST

Interesting Work by Alexander Winkler Brought Out by Tonkünstler Society

In the meeting of the Tonkünstler Society at Assembly Hall, New York, on November 25, a highly interesting Sonata in C Minor, op. 10, for viola and piano, the work of Alexander Winkler, was brought forth. Winkler is a Russian musician whose music has been little heard in this country. His sonata was admirably played by Lucie Neidhardt, who plays the viola as though she liked it, and Mrs. August Roebelen, pianist.

Charlotte Lund gave a group of songs which comprised Duparc's "L'Invitation au Voyage," in French; Grieg's "A Swan," Kjerulf's "Synnove's Song" and Lie's "Sne," all in Norwegian, and A. Walter Kramer's "We Two" and Campbell-Tipton's "Rhapsodie" in English. Mme. Lund was in notably fine voice and won little short of an ovation. The manner in which she sang the Scandinavian songs made a deep impression and she was obliged to repeat the fascinating "Sne" and add Strauss's "Zueignung" at the close. William B. Reddick supplied excellent accompaniments.

The remainder of the evening was devoted to a recitation of "Curfew Shall Not Ring To-night," by B. Russell Throckmorton, with music by David M. Levett and Gretchaninow's Quartet, op. 2, played by Elsa Fischer, Mrs. Michaelis and the Misses Lucie and Carolyn Neidhardt.

HONOR FOR HENSEL

Sings in 500th Performance of "Lohengrin" and "Tannhäuser" in Hamburg

Heinrich Hensel, the eminent Wagnerian tenor, recently sang the title rôle in the five hundredth performance of "Lohengrin" and "Tannhäuser" at the Hamburg Opera House. The occasions were gala ones and the tenor was acclaimed by a public, with which he has long been a favorite, being called before the curtain repeatedly in response to the enthusiastic applause.

The month of January, 1914, will find Mr. Hensel singing ten "Parsifal" performances in Brussels and two in Hamburg, in addition to which he will make concert appearances in the former city and will have his *Gastspiel* in Hamburg, closing the month by going to London for the rehearsals for "Parsifal." Early in February he will sing *Parsifal* in London and makes two further appearances that month in Brussels. From the middle of February until the end of March he will be in Hamburg, while the months of April and May will be devoted to *Festspiele*.



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Mr. Granville and Mr. Antosch Soloists with New Jersey Chorus

The Arlington Choral Society, John V. Pearsall, conductor, gave a concert at Lincoln Auditorium on Wednesday evening, November 19, at which the chorus was assisted by Charles Norman Granville, baritone, and Albin Antosch, cellist. The program included "Freedom Our Queen," by Parker; "The Angel Sowers," Caldicott; three songs, "Yesterday," "To-day" and "The Wind," by Spross, and "Danny Deever" by Damrosch, sung by Mr. Granville, to which he responded to an encore, singing "Love's Song," which was dedicated to him by J. Bertram Fox; "As Torrents in Summer," by Elgar; "Hungarian Rhapsody," by Popper, played by Mr. Antosch, and he added an extra number, an air by Pergolesi; "The Pilgrim," by Chadwick; "Morning Hymn," by Henschel; three songs by Mr. Granville, "Love Me or Not," by Secchi; "Pretty Creature," by Storace; "Fairy Pipers," by Brewer. Granville added an extra number, an old Irish song, "Trottin' to the Fair"; "A Hong Kong Romance," by Hadley; a group of small cello solos, followed by a German Dance by Dittersdorf. The concert concluded with "Paul Revere's Ride" by Busch, in which Mr. Granville gave the incidental solo with fine effect.

Mme. Charbonnel Heads Quartet of Providence Soloists

PROVIDENCE, Nov. 20.—A concert for the benefit of the Sophia Little Home was given in Churchill House Monday evening by Mme. Avis Bliven-Charbonnel, pianist; Reber Johnson, violinist; Mrs. Robert Lister, soprano, and Stuart Ross, accompanist. Mme. Charbonnel's numbers, by Brahms, Sgambati, Tchaikowsky and Leschetizky, were given as usual with brilliancy and with technical excellence. Mrs. Lister's group of Russian and French songs was charmingly rendered. Mr. Johnson, a pupil of Theodore Spiering, played with a tone of remarkable purity. Stuart Ross, a pupil of Mme. Charbonnel, proved an effective and sympathetic accompanist. G. F. H.

Oratorio and Orchestral Bookings for Marie Stapleton Murray

Marie Stapleton Murray, soprano, who has been soloist at Chautauqua, N. Y., for the last three seasons and is now also the soprano of the Frank Croxton Quartet, has been engaged by the Indianapolis Symphony Orchestra to assist at its concert in Indianapolis, December 14. Miss Murray is also engaged to sing in Saint-Saëns "Christmas Oratorio" at the Skidmore School of Arts, at Saratoga Springs, N. Y., December 19.

Alice Nielsen and Miss Petersen Open Oshkosh Artist Course

OSHKOSH, Wis., Nov. 15.—Seldom has an Oshkosh musical audience paid so high a tribute to a group of artists as it did on Tuesday evening to Alice Nielsen, assisted by Edna Gunnar Peterson, pianist, and accompanied by Charles Strongy. The appearance opened the Artists' Series, annually conducted here by Mrs. A. B. Lancaster. For two hours Miss Nielsen and her assistants held the audience in rapt attention. M. N. S.

CREATIVE MUSICIANS FIND NEW CHAMPION

Ward-Stephens Songs Open Series of "Composers' Nights" at Musicians' Club

With an audience overflowing even into the dining room of the Musicians' Club, a series of "composers' nights" was inaugurated by this New York organization on November 25 with a program devoted ex-



Ward-Stephens, the Noted Teacher of Singing, of New York, Who Presented a Program of Original Songs at the Musicians' Club Last Week

clusively to the works of Ward-Stephens, interpreted ably by Mildred Faas, soprano, and Arthur Philips, baritone. The purpose of the club's new enterprise, as indicated after the recital in the brief talk by Homer Bartlett, of the Board of Governors, is to show what American musicians can do in their own country—not necessarily native Americans, but any musicians of ability that may have cast their lot with us.

There was a warm outpouring of enthusiasm for both the composer and his interpreters, as shown by the insistence with which Miss Faas and the composer-accom-

panist were called out at the close of the fifth group, until they repeated the spirited "Summertime," which Mme. Matzenauer had lately introduced in Indianapolis. Again at the close of the recital "Bravos" followed Mr. Philips's rousing delivery of "To Horse! To Horse!" and a repetition of this song augmented the program.

Equally significant was the manner in which the attention of the hearers was held throughout this concert of one composer's music. Among the varying moods and styles of song composition, some of those which found especial favor were "L'Heure des Rêves" and "Chanson de Fortunio," sung with the utmost refinement of art by Mr. Philips, and "Amid the Roses" and "The Rose's Cup," in which the fresh, sympathetic voice of Miss Faas found perhaps its happiest opportunity. Notwithstanding the counter-attractions of five other musical events on the same evening, Mr. Ward-Stephens's songs drew forth a gathering which included many prominent musicians. K. S. C.

HUNDRED ARTISTS IN FESTIVAL

Musicians Volunteer Services for Wana-maker Anniversary

When the free concerts in the Wana-maker Auditorium, New York, were inaugurated thirteen years ago, there were few who believed that their significance in the musical life of the city would develop into an entity. The work done during the past few years under the able direction of Alexander Russell, as well as the work of his predecessors, has however entitled the concerts to consideration and the throngs of music lovers who crowd the auditorium daily is ample corroboration of their hold on the public.

On five afternoons concerts were given in celebration of the thirteenth anniversary of the founding of these department store concerts. In years previous it was possible to give one long program, lasting an entire day, as an anniversary. In this year Concert Director Russell was obliged to give up a whole week as a commemorative occasion, since so many of the artists who have appeared at these concerts desired to participate, offering their services.

The fact that fully a hundred artists, vocal and instrumental, participated makes the enumeration of them impossible. The programs were interestingly made up, including many songs by American composers. Capacity audiences attended all five concerts and showed their approval in no uncertain way.

Norfolk Hears "Gypsy Life" Opera with Composite Score

NORFOLK, VA., Nov. 22.—A production called "Gypsy Life," with a score made up of numbers from various operas, was staged here on November 18, under the supervision of Charlotta M. Best, for the benefit of St. Vincent's Hospital. Talented participants were Harold Messengill, tenor; Robert Prydon, Jr., baritone; Marie Bagley, Nora Teressa Lawler and Mrs. Meyer Koteen.

John Philip Sousa and his band played a successful engagement here on November 20, with his gifted assistants, Virginia Root, Margel Gluck and Herbert L. Clark. R. V. S.

PLEADS FOR RIGHTS OF YOUNG ARTISTS

Correspondent Endorses "Mephisto" Regarding Veteran Musicians Who Beguile Public

To the Editor of MUSICAL AMERICA:

I have read musical journals for forty years and often got very tired of the carefully phrased uniform adulation of all artists whose managers were liberal advertisers. No matter whether the artist was old or young, immature, really great or in the dotage of senility, euphonious superlatives filled column after column to the great confusion of the gentle reader who all along suspected that there were great differences and inequalities among a dozen violinists or a dozen pianists passed in review.

Then, too, we began to fear that certain old ladies and gentlemen were going on forever. The last straw was added when they canned Bernhardt for the "movies." That certainly was a terrible discouragement to young tragediennes and young comedians who had for years indulged in the pleasing hope that Bernhardt might possibly retire.

But thanks to MUSICAL AMERICA, there is a rift in the dark clouds of discouragement. "Mephisto" has uncanned what should have been shouted for years, to wit, that when an artist reaches the point which shows that he has become so case-hardened by professional routine as to have stifled all artistic sensibility he should be invited to step aside and allow the more youthful artist who yet glows with the divine impulses of his art to be its public representative.

The discussion of Paderewski and Ysaye by your "Mephisto," if it opens the way for our critics to tell the truth, will put out of commission the army of old ladies and gentlemen, who, on the credit of a once great name and performance with sublime egotism and a supercilious openly expressed contempt for everything that is American but its dollars, come over annually to exploit us. As soon as their money runs out they practice a week and announce another American tour.

The great musical papers of America have aided and abetted this imposition upon us of this decayed and frazzled European art. It is their mission, now, following the lead of "Mephisto," to see that a first rate young man or woman artist if even hailing from some of the United States shall have as much and even better support and encouragement than Paderewskis who pound, thresh and contort and the Ysayes who boast of their indifference as to what people will say so long as musical journals and managers will help them to beguile the dollars from the long suffering and too patient American public.

HOMER REED.

Kansas City, Mo., Nov. 14, 1913.

The Rouen opera season opened with "Louise" with Mariette Mazarin in the name part.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

CECIL BURLEIGH may justly lay claim to having produced the finest set of violin-pieces put forward by an American composer in many months in his "Five Indian Sketches" issued by G. Schirmer. If American composers have not written much for the violin it is for one reason only and that, because the violin was, for many years, not studied here as much as it is to-day.

Mr. Burleigh is an American who has studied violin under such famous masters as Sauret. He is a violinist of ability and has charge of the department at Morning-side College, Sioux City, Iowa. During the past few years he has published pieces for his instrument which have met with favor. Yet they none of them show as distinct and at once recognizable a gift as these new compositions.

Let it be clearly understood that in these sketches the composer has not taken any Indian tunes for his thematic interest. He has written melodies of his own, call them in Indian style if you wish to make the music and the title "Indian Sketches" agree, and has harmonized them with a taste and sense of color that stamp him an original thinker.

There are a Legend, a slow movement in B Minor, of warmth and great *Innigkrett* (there is no English equivalent), "Over Laughing Waters," a delicately wrought movement in A major, "To the Warriors," *Bruscamente*, in A major, a proclamation at once forceful and concise, quite as are the utterances of aboriginal peoples, "From a Wigwam," a *Lento* in G major, superb in its melodic thought and its searching intensity of mood and a brilliant "Sun Dance," *Tempo giusto* in D minor, vividly painted and varied in its rhythmic inflections.

*INDIAN SKETCHES. "LEGEND," "OVER LAUGHING WATERS," "TO THE WARRIORS," "FROM A WIGWAM," "SUN DANCE." Five Compositions for the Violin with Piano Accompaniment. By Cecil Burleigh, Op. 40. Published by G. Schirmer, New York. Price 60 cents each.

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What stands out particularly in Mr. Burleigh's set of pieces is this: For years it has been the custom to write trite, banal, conventional music for the violin with an eye alone to its effectiveness. In other words, composers of generally respectable music wrote twaddle when they set out to write for the violin, keeping in mind one thing only and that was that violin compositions should be brilliant and give the violinist a chance to win applause, which, as is known, comes most readily after a performer has gone through some technical feats. But modern times have changed the standard. To-day whether one writes a song, a piano composition, a violin piece or in fact a work for any instrument whatsoever, there must first be expressed a musical idea of worth. Effectiveness for the instrument must give precedence to it. One expects a composer to treat his ideas in a manner idiomatic of the instrument he is writing for. And that is all. We have even gone so far as to prefer a solid piece of musical writing badly set for an instrument to a piece of rubbish brilliantly contrived!

Mr. Burleigh is first a composer of individuality; then he is a violinist. His compositions therefore have worth both as music and as violin music. There is plenty of effective violin-writing in these five sketches and they would seem to meet the need for good short compositions for groups in recital. Their originality of utterance entitles them to a place on the programs of the best concert-violinists of the day.

The pieces are carefully fingered and phrased and the editions, with a fine Indian design on the title page, are in the best Schirmer manner.

THE policy of G. Schirmer in bringing out the works in the larger forms by American composers is again instanced in the appearance from its press of David Stanley Smith's String Quartet in E Minor, op. 19.

The work was performed last season in numerous places by the Kneisel Quartet—being dedicated to Franz Kneisel—and was received with considerable pleasure by audiences everywhere.

Its composer, a member of the faculty at Yale Music School, has a fine technic and the work bears the stamp of sterling musicianship. It is not without melodic interest, in spite of its general vein being quite modern.

The splendid edition which the Schirmer press has given it is one that will carry afield the reputation of this esteemed publishing house.

IN octavo issues of the Ditson press there are, for mixed voices, Roland Smart's "Te Deum," Alice Wesley's "At Rest," Herbert Sanders's "The Comforter, Which is the Holy Ghost," B. Percy James's "Bread of the World in Mercy Broken," J. Lamont Galbraith's "Have Mercy, O Father," Emil Rhode's "Though I Speak with the Tongues of Men and of Angels" and T. Tertius Noble's "O Harken Thou Unto the Voice of My Calling." For men's voices there is Sumner Salter's arrangement of Calkin's "O Send Out Thy Light."

The Catholic church issues are J. Falkenstein's "Quotiescumque" and Bernhard Klein's "Benedixisti Domine," both excellent pieces, well written and worthy of performance.

THE H. W. Gray Co. issues in its "Modern Stories" three excellent new partsongs.

Philip James's setting of "I Know a Maiden Fair to See" for mixed voices

†QUARTET IN E MINOR. For Two Violins, Viola and Violoncello. By David Stanley Smith, Op. 19. Published by G. Schirmer, New York. Price \$5.00 net.

‡NEW ANTHEMS FOR MIXED VOICES. NEW CATHOLIC CHURCH MUSIC. Published by the Oliver Ditson Company, Boston, Mass.

§"I KNOW A MAIDEN FAIR TO SEE." Part Song for Mixed Voices a capella. By Philip James. Price 12 cents. "CAVALRY SONG," "A WET SHEET AND A FLOWING SEA." Two Part Songs for Male Voices. By Clifford Demarest. Prices 12 and 15 cents each, respectively. Published by the H. W. Gray Co., New York.

a capella is an admirable piece of work and shows Mr. James at his best. This young musician has done much worthy work in recent years, in all of which he demonstrates a firm grasp technically and a musical sense of no small proportion. In this song the part writing is firmly knit. There are several items of an unconventional nature which add to its excellence.

Two songs for male chorus by Clifford Demarest are also nicely written. They are "Cavalry Song" to a Stedman poem and "A Wet Sheet and a Flowing Sea" to the familiar text of Allen Cunningham.

A VERY acceptable anthem for contralto and baritone solos with quartet or chorus of mixed voices is H. W. B. Barnes's "I Heard the Voice." Mr. Barnes has recently given us several very excellent anthems for mixed voices.

This anthem is melodious and nicely written and should be a welcome addition to the library of choirmasters throughout the country. There is also a violin obbligato which enhances the effect of the piece in performance. Mr. Barnes has shown his knowledge of treating the solo voices, the passages for contralto and baritone being effectively managed.

VOLUMES V and VI of "Daheim am Klavier" (The Piano at Home) appear from the press of D. Rahter, the Leipzig publisher. Both volumes are typical of the care which a German publisher takes when he issues a collection of pieces for any instrument. Naturally he may draw only on works which belong to him, for in Germany the practice of "reprinting" compositions on which there are defective copyrights is not current.

The volumes have been arranged according to difficulty and edited and fingered by Edmund Parlow, a well-known German pedagogue.

In the first of the two there are pieces by John Field, Raff, Jensen, Bach, Tschai-kowsky, Max Laurischkus, Handel, von Wilm, Haydn, Emil Kronke, Mozart, Schytte, Beethoven, Schubert, Paul Zilcher, while the second book contains material from the works of von Wilm, Karganoff, Bach, Sergei Bortkiewicz, Schubert, Raff, Tschai-kowsky, Schumann, Arensky, Schütt, Chopin, Rubinstein, Julius Weismann, Albert Gortler and Beethoven.

They will prove an ideal addition to the library of amateur musicians who interest themselves in good music and who like to have varied compositions brought together under one cover.

FROM the Boosey press come Wilfrid Sanderson's "Shipmates o' Mine," Ivor Novello's "If," Liza Lehmann's "At the Gate," Ernest Dunkels's "The Rose in My Garden," J. Airlie Dix's "Soldier, What of the Night," Charles Marshall's "Gratitude" and Clarence Lucas's "Waiting for You."

These are all songs for a solo voice with piano accompaniment. Best of them is Mme. Lehmann's song, which has a fine general tone, and Mr. Lucas's musicianly song, which though perfectly obvious is carefully written and well expressed. This musician is also represented in the new Boosey issues as transcriber of Marshall's "I Hear You Calling Me," which task, distasteful as it must have been to him, he has executed with success.

HOMER GRUNN, a Los Angeles composer, has written a pleasing little song in his "Life's Meaning." It is fairly conventional in scheme yet has one or two moments which show a distinct feeling for artistic expression. The voice part is effective enough and the piano accompaniment not difficult of execution.

THE miniature orchestral score of Louis Aubert's "Suite Brève" reveals once more the refined orchestral expression of contemporary French composers.

It consists of a Menuet in B Minor, a Berceuse in D, and an Air de Ballet in B Major, this a rather lengthy movement. M. Aubert's music is interesting for the most

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OPERA CAREER FOR MARIE MORRISSEY

Young Contralto to Follow Her Concert Season with Coaching for that Field

MARIE MORRISSEY, the young American contralto, who made a successful début on October 30, is another addition to the list of artists under the management of Loudon Charlton. Since her recital at Æolian Hall, this talented young singer has accepted the following engagements: December 4, before the Brooklyn Apollo Club at the Academy of Music, Brooklyn; a tour through the South in January; February 7, the New York Liederkrantz Society, and April 14, Elizabeth, N. J., in "Samson and Delilah." After that event Mrs. Morrissey intends making a recital tour through Pennsylvania and Ohio.

Sanford Ashley Petté, the organist of the St. Marks Methodist Episcopal Church, of which Mrs. Morrissey is soloist, has dedicated three of his songs to her, namely "Dawn," "Good Morrow" and "Twilight at Sea," which Mrs. Morrissey will add to her repertoire at her recitals this winter. Besides being soloist at the above church, Mrs. Morrissey is a member of the Bruno Huhn quartet, and at her studios on West Ninety-first Street and in Flatbush, is training a limited number of pupils.

Mrs. Morrissey intends entering upon an operatic career next season, and with this end in view, is going to Europe this summer to coach the various operatic rôles, besides appearing in concert on the continent. She is a pupil of Dudley Buck, the New York vocal teacher, and gives him full credit for her remarkable success, for she came to him with her voice "ruined," and Mr. Buck successfully effected a "cure."



Marie Morrissey, Young American Contralto

Chicago Symphony Violinist Heard with Milwaukee Catholic Choral

MILWAUKEE, Nov. 29.—The Catholic Choral Club, Otto Singenberger, director, and Berda Mandelbaum, of Chicago, accompanist, presented Alexander Zukovsky, violinist of the Chicago Symphony orchestra, as instrumental soloist, and Mrs. Mar-

garet Milch-Sittard, the Milwaukee soprano, as vocal soloist, at its first concert. A feature of the occasion was the artistry of the violinist. Mrs. Margaret Milch-Sittard displayed much talent. Familiar songs were given pleasing interpretations by the Choral Club. M. N. S.

Great Audience in St. Paul for Melba and Kubelik

ST. PAUL, Nov. 26.—There was an audience that completely filled St. Paul's large Auditorium on the occasion of the Melba-Kubelik concert, Monday evening. Every chair was sold, and the platform as well made use of to accommodate the crowd. Only the space absolutely necessary for piano and artists was unused as profit-yielding capacity. Such an audience carried with it the contagious enthusiasm of numbers. Mr. Kubelik carried his hearers with him through a brilliant display of technique, and exhibited a beautiful tone. Mme. Melba was the personification of graciousness and generosity in her recognition of the warmly expressed appreciation of the audience, and Edward Burke, baritone, contributed to a program rather incongruously put together. Gabriel Lapierre was at the piano. F. L. C. B.

Famous Artists Engaged for Richmond's May Festival

RICHMOND, VA., Nov. 25.—At a meeting of the Board of Governors of the Wednesday Club last night, President J. G. Corley announced plans for the next music festival that far surpass in magnitude any preparations that have heretofore been made in this section of the country. The artists engaged for the three concerts on

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May 11 and 12 are as follows: Emma Destinn, Alma Gluck, Anna Case, Grace Kearns, Sophie Braslau, Pasquale Amato, Paul Althouse, Dinah Gilly, Harold Bauer, W. Henry Baker, conductor; Metropolitan Opera Orchestra, Richard Hagermann, conductor. G. W. J., Jr.

KATHARINE GOODSON IN MINNEAPOLIS CONCERT

Pianist Plays Paderewski Concerto—Arthur Hinton's Second Symphony Has First American Hearing

MINNEAPOLIS, Nov. 26.—For the third concert by the Minneapolis Symphony Orchestra on Friday evening the orchestra was in fine form, as also was Katharine Goodson, the assisting soloist. The program savored of England, not only through the presence of the English pianist, but also in the performance of Arthur Hinton's Second Symphony, given at this time its final hearing in America. Mr. Hinton, who is traveling with his wife, was called upon the stage to share with Conductor Oberholzer the applause following a splendid performance of the work.

Miss Goodson, a favorite in Minneapolis, where she has been heard repeatedly, strengthened the already good opinion in which she is held by virtue of her scholarship, virtuosity and good taste. Her program number was Paderewski's Concerto in A Minor, to which were added, as encore numbers, Chopin's A Flat Polonaise and Schumann's Romance in F Sharp. The program, which opened with the Overture to Weber's "Euryanthe," was brought to a close with Dvorak's Concert Overture "Carneval."

The fifth of the first series of popular concerts by the orchestra was charming. A distinct Wagnerian flavor was given the program in the performance of the Overture to "The Flying Dutchman" and in "Wotan's Farewell" and "Magic Fire" scene from "Die Walküre," the latter sung with the orchestra by William Hinshaw, baritone. Mr. Hinshaw gave to the scene its appropriate and impressive atmosphere and in his vocal delivery lay cause for a high degree of satisfaction on the part of local disciples of Wagner, present, on this occasion, in large numbers. Mr. Hinshaw's second number was the Prologue to "Pagliacci."

Grieg's "Peer Gyn" Suite was the orchestra's principal number, beautifully played and received with enthusiasm, as was Borodin's Nocturne from a transcription for violin and orchestra by Rimsky-Korsakow of the third movement of the second quartet. Mr. Czerwinsky played the solo. A scene and waltz from Guirand's Ballet "Gretchen Green" preceded the closing number, which was Liszt's Second Hungarian Rhapsody, in which was introduced an original cadenza for the harp by Henry I. Williams, of the orchestra. F. L. C. B.

Basso Harpin to Conduct Tours of Two Choruses in Worcester, Mass.

A. J. Harpin, French-American basso of Boston and Worcester, Mass., and director of music at Plymouth Congregational Church, Worcester, has been engaged to direct the Worcester Chamber of Commerce Glee Club. A program is now in preparation for a second trip to Nova Scotia, and plans are being made to go to San Francisco in 1915. Mr. Harpin has also been chosen leader of the Worcester Polytechnic Institute Glee Club, and there will be a concert tour of one week during one of the vacations. Mr. Harpin assisted Evelyn Scotney, the Boston Opera prima donna, in four recent concerts, and several more concerts have been booked by K. M. White, of Boston, for Mr. Harpin.

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SEAGLE SOLOIST WITH MINNEAPOLIS APOLLOS

Baritone Appears with Club of Which He Was Formerly Member—Van Vliet's 'Cello Recital

MINNEAPOLIS, Nov. 26.—The Apollo Club, H. S. Woodruff, director, opened its nineteenth season at the Auditorium Tuesday evening before a large and fashionable audience. The Apollos were assisted by Oscar Seagle, once a resident of Minneapolis and member of the club, whose position as a popular favorite in his home city was once again verified in the splendid reception accorded him. Songs by Schumann, Brahms, Viteslavnovak, Chausson, Widor, Rimsky-Korsakoff and Moussorgsky were sung in two groups and liberally applauded, as was also Hammond's "Lochinvar," in which Mr. Seagle appeared with the Apollo Club.

In Gelbke's "Jubilate Amen" the excellent singing of the club was enjoyed in conjunction with Clara Williams, soprano soloist, whose unforced vocal efforts furnished charming artistic effects. Other offerings of the club were: "The Song Now Stilled," Sibelius; "A Red, Red Rose," Rhys-Herbert; "The Long Day Closes," Sullivan; Folk Song, Kaun; "The Little Irish Girl," Löhr; Love Songs, Rudolph Weinwurm.

M. Yves Nat, accompanist for Mr. Seagle, appeared also as pianist—and a very good one—in Schumann's "Hallucination" and an "Etude en forme de valse" by Saint-Saëns. Others assisting were Dr. Rhys-Herbert at the piano for the Apollo Club, and Oscar Grosskopf, organist.

A recital standing out in a week of many concerts was that of Cornelius van Vliet, cellist, assisted by Mrs. Louise P. Albee, pianist; Mrs. Alma Johnson Porteus, contralto, and Ina Grange, accompanist. The Beethoven A Major Sonata for 'cello and piano was given an appreciative hearing. A group of 'cello solos by Porpora, Mozart and Gossec by Mr. van Vliet, with Miss Grange at the piano, and songs by Pergolesi, Grieg, Borodin, delightfully sung by Mrs. Porteus, went into the composition of a program that was both artistic and charming. F. L. C. B.

Sängerbund Opens Offices in Louisville for June "Fest"

LOUISVILLE, KY., Nov. 30.—The general committee of the National Sängerbund, to be held in Louisville in June, has established offices in the Courier Journal building under the supervision of Secretary Charles Neumeyer. Anthony Molengraaf will conduct the reception concert, while Louis Ehrigott will have charge of the main concerts. H. P.

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BEGIN CHAMBER MUSIC CONCERTS IN BUFFALO

First of Mrs. May Davis Smith's Series—
Edwin H. Lemare Dedicates a
New Organ

BUFFALO, Nov. 24.—The first of a series of four recitals of chamber music, arranged and managed by Mrs. May Davis Smith, was given at the residence of Mrs. Dexter P. Rumsey on the afternoon of November 11, by Ethel Newcomb, pianist, and Jan and Boris Hambourg, violinist and 'cellist. The program presented was an unusually interesting one, the numbers being, Beethoven's No. 1 Trio, opus 70; Arensky's D Minor Trio, played with excellent unity and artistic understanding, and the following group, Aria (1600) by Tenaglia, Melodie, Charpentier; Humoresque, Arensky, played by the 'cellist, Boris Hambourg, with tonal beauty and fine phrasing. William J. Gomph played the piano accompaniments for the 'cello numbers with admirable balance. There has been a large subscription for these set of musicales.

The First Church of Christ Scientist invited the musicians of Buffalo to be present at the dedication of its new organ by Edwin H. Lemare, of England, on the evening of November 20. The members of this church have recently moved into their new edifice, which is considered one of the finest exemplars in this country of architecture on Greek lines. The auditorium proper is especially admirable from the view points of proportion and acoustics. In order to preserve the harmony of wall outline, the organ, a four-manual one, which was built from specifications made by Mr. Lemare, was installed behind a grided wall, none of the pipes being in evidence. That Mr. Lemare understands thoroughly the resources and adaptability of an organ of this caliber was amply proven by the masterly manner in which he drew upon its different voices for varied and artistic effects. An audience that packed the church to the doors listened in rapt attention to the following fine program: Toccata in F Major, Bach's "Sylvine" from Dubois's Suite "La Faradole"; "Sunshine" and "Christmas Songs," Lemare; "Vorspiel" from "Parsifal" and "Introduction and Liebestod" from "Tristan and Isolde," Wagner; "In Springtime," Hollins; "Concertstück" in Tarentella form, Lemare.

The Harugari-Frohsinn Chorus of male voices, under the direction of Otto Wick, gave a concert in Elmwood Music Hall on the evening of November 17. Among the choral numbers which were most effective, may be mentioned "Der Schwarze Husar," by Wengert and "D'Musikanten" by Gelbke, the latter being repeated in response to insistent demands. The soloist of the evening was Bertha Christians Klein of New York, who displayed a dramatic soprano voice of large range and who proved herself to be a routinier of experience. Her program numbers were "Ritorna Vincitor" from "Aida," "Auf flügeln der Gesanges," Mendelssohn; "Es blinkt der Thau," Rubinstein, and "Connais tu le Pays" from "Mignon." Mme. Christians-Klein responded to two encores after this group. An orchestra of local musicians added to the pleasure of the evening's entertainment.

The free organ recitals have so far en-

listed the services of Dr. Percy J. Starnes and Edwin H. Lemare, both of whom drew capacity audiences to Elmwood Music Hall. The vocal assistance on each occasion was rendered by the MacDowell Male Quartet, composed of Messrs. Watkins and Clark, first and second tenors, and Messrs. Barnes and Gawbe, first and second basses, whose singing was greatly appreciated. F. H. H.

FANNING SOLOIST WITH DENVER PHILHARMONIC

Baritone in Good Form—Franck Symphony Too Much for Orchestra—
Other Numbers Better Done

DENVER, Nov. 22.—The third subscription concert in the Denver Philharmonic Symphony series was given at the Broadway Theater yesterday afternoon, with Cecil Fanning, baritone, as soloist. The symphony was César Franck's D Minor, a work of remarkable beauty, as most of us now recognize, though at the time of its premiere, not so many years ago, it was regarded by some famous contemporary musicians as void of form and reason. It would be pleasant to record that this work was adequately performed yesterday afternoon, but such a statement would be more polite than accurate. The first two movements, in particular, suffered from insufficient rehearsal and false intonation, the horns being the conspicuous offenders on the latter count. The final movement went much better. Conductor Tureman is handicapped by several players of meager technical facility and it is practically impossible, with the rehearsals available, to prepare thoroughly a work of the magnitude of this Franck symphony.

The other orchestral items of yesterday's programs were the third movement in Massenet's suite, "Alsacian Scenes," "Under the Linden Trees" and two dances from Borodine's "Prince Igor." The delicately scored Massenet idyl, with its sensuously melodic duet for 'cello and clarinet, was quite within the powers of the orchestra, and it was beautifully played. Messrs. Bello and Houseley, clarinet and 'cello, respectively, shared in the appreciative applause. The Russian dances proved interesting, with their Slavic melodies and bizarre rhythms. In the playing of these dances there was a lack of crisp and incisive rhythmic accent, due, one would suspect, to the conductor's too *legato* beat.

Mr. Fanning sang Verdi's "Infelice" aria from "Ernani," with orchestra and a group of songs with Mr. Turpin's piano accompaniment. He gave much pleasure by his dramatic delivery of Loewe's "Der Erlkönig," his smooth *legato* singing of the old French "Bouton de Rose" and Carl Busch's sweetly effeminate "I Had a Dove," by his deft portrayal of the comedy in the old English ballad, "No, John," and finally by his impressive delivery of Homer's "The Last Leaf."

Princess Tsianina Redfeather, Indian mezzo-soprano, gave a recital of Indian songs at the Wolcott School for girls last Wednesday morning, assisted by Mrs. J. C. Wilcox, accompanist, and Mr. Wilcox, who told the stories of the aboriginal songs. Princess Tsianina joins Charles Wakefield Cadman this week to illustrate his Indian music talk in York, Neb., and St. Joseph, Mo.

The season ticket sale for the brief Denver season of opera by the National Opera Company of Canada opened last week and the public responded surprisingly. The coming of the Chicago Opera Company is still in doubt. J. C. W.

Brooklyn Concert for Masons

Mildred Graham Reardon, soprano; George Warren Reardon, baritone, and Kathryn Platt Gunn Stehley, violinist, gave a concert at the meeting of the "Masters and Past Masters Association" at the Masonic Temple in Brooklyn on November 15. Both Mr. and Mrs. Reardon won applause for their singing. Mrs. Reardon presenting Van der Stucken's "O Come with Me in the Summer Night" and "Queen Mab" by Orlando Morgan; Mr. Reardon, Huhn's "Invictus," Lohr's "Ould Dr. Ma Ginn" and "Robin Goodfellow" by Orlando Morgan. Mrs. Stehley's offerings were Hubay's "Hejre Kati" and pieces by Friml and Kreisler. Justine Roberts was heard in recitations and Winifred Lee Mayhall presided at the piano.

KREISLER COMES INTO HIS OWN IN CHICAGO

Audience Rises in a Body to Cheer the
Violinist—Hearing for Kneisel
Quartet and Local Pianist

CHICAGO, Nov. 24.—The greatest demonstration of approval that Fritz Kreisler, the Austrian violinist has ever had in Chicago, was tendered to him yesterday afternoon at Orchestra Hall. Mr. Kreisler has always been recognized among musicians as one of the foremost exponents of his art in the world, but the Chicago general public has been slow to realize his many musicianly qualities. At the close of this recital, however, the audience rose in a body and with cries of bravo and other exclamations of delight and admiration, recalled him many times.

Mr. Kreisler presented a program which contained the entire Suite in E Major by J. S. Bach, a group of eighteenth century classics, by Friedeman Bach, Corelli, Porpora, Couperin, Cartier and Tartini, adapted and re-arranged by himself and a set of four selections by Gluck, Schumann, Schubert and Mozart. For the last division he played a "Canzonetta Indienne" by Dvorak and three Paganini caprices.

At the Studebaker Theater at the same time, the Kneisel String Quartet gave its first concert of the season here before a large audience. The Mozart Quartet in F Major the Chadwick Quartet in D Minor and the Beethoven in F Minor, op. 95, made up the program. The Chadwick Quartet was the novelty of the day and its characteristic American themes and rhythms and its well written score achieved for it a pronounced success. The quartet is written in the regulation four movements and the *Scherzo*, the third movement, "Leggiero e Presto" was the most original of the four. The Kneisels were in very good form and played in their usual artistic manner.

Eclectic in its makeup, the program which Allen Spencer presented at the Fine Arts Theater on the same afternoon was carried through with the aplomb which we are accustomed to expect from him. Mr. Spencer belongs to the best known of our local pianists and his playing of the Beethoven Thirty-two Variations in C Minor, the César Franck Prelude, Fugue and Variations, transcribed from the organ score for piano by Harold Bauer, and the Handel number were given in scholarly style. A Liszt group consisted of "Walde-rauschen," "Gnomengarten" and the "Ernani" paraphrase. The last is not one of Liszt's most inspired works, but was given in brilliant fashion. On the other hand, the "Gnomengarten" and "Walde-rauschen," which preceded it, are two of his best Etudes and these were distinguished for clarity in technical exposition and for some novel pedal effects. Three pieces by Debussy found favor with the audience, though they were not important in musical value. The recital was well attended. M. R.

Mme. Carreño in Portland (Ore.) Recital

PORTLAND, Ore., Nov. 23.—Leading in the musical events of the last week was the concert given by Teresa Carreño on Wednesday evening at the Masonic Temple. There was a large attendance and the artist was at her best, which expresses all that could be said in several columns. The concert was one of the series of the Portland Musical Association.

The concerts given at the High School Auditoriums under the auspices of the Coterie Musical are proving a great success. Those already given were conducted by Charles Dierke, Carl V. Lachmund, William Wallace Graham and Mrs. Rose Coursen Reed. The programs are given mostly by pupils and have had an attendance of from six to ten hundred. H. C.

Valuable Light on Russian Songs Given in Edward Bromberg Recital

Edward Bromberg, the Russian basso-cantante, gave a song recital of folk and modern music of Russia, followed by groups of *lieder* and English ballads, at Rumford Hall, November 25, to an enthusiastic audience. Mr. Bromberg sang the two groups of Russian songs in his native tongue, making the songs doubly interesting with valuable explanatory remarks on the people who sang them and of the conditions under which they were sung.

The German songs were all more or less well known to the auditors, consisting of Schubert's "Du bist die Ruh," Liszt's "Der Fischerknecht," and three of Schumann's songs. Besides the group in English, Mr. Bromberg gave one of the Russian songs in English, namely Rachmaninoff's "Lilacs." Foremost in this latter group was a song dedicated to Mr. Bromberg by Platon Brounoff, called "The Season Comes." The other numbers being Liza Lehmann's "Thoughts Have Wings" and Bruno Huhn's "Invictus." John Cushing, at the piano, succeeded in instilling the characteristic note of yearning into the Russian songs. W. Z.

The first of a series of six organ recitals, to be held at the First Baptist Church of Meriden, Conn., was given on November 19 by Organist F. C. Hill, assisted by Carl H. Doolittle, basso.

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ERIE'S SYMPHONY PLAYS ITS INITIAL PROGRAM

Franz Kohler's Organization Welcomed by Large House—Sue Harvard Wins Re-engagement

ERIE, PA., Nov. 30.—The Erie Symphony Orchestra made its initial bow to the public this afternoon, and was greeted by an overflow house. The orchestra opened its program in admirable style with the Overture to "Oberon." Unbounded enthusiasm prevailed throughout the entire program, both for the conductor, Franz Kohler, and for the splendid aggregation of musicians.

With much experience as a soloist and conductor, Mr. Kohler has been untiring in his efforts to bring about the fine results achieved at this first performance.

On Friday evening under the auspices of the Woman's Club, Sue Harvard was heard in Erie for the first time, and so complete was the satisfaction of the audience in listening to her lovely soprano that she has been engaged to appear under other management in the Spring. Mrs. James Neeld, violinist, and Lois Berst, pianist, both of Erie, were effective assistants.

Other recent concert givers were the Welsh Ladies' Choir and a number of Boston opera singers, who gave a program of operatic airs, followed by "Cavalleria Rusticana." E. M.

NEW BERLIN "ISOLDE"

Mme. Denner at Royal Opera in Cast with Berger and Knüpfer

BERLIN, Nov. 21.—With the exception of a very few "old timers" the personnel of the Berlin Royal Opera continues to undergo constant changes. The engagement of the MacLennans at Hamburg left open two important posts, and now we learn from a reliable source that Ernst Kraus, the Wagnerian tenor, will be placed on the pension list and his place taken by Herr Schorr of the Gratz Opera, who will be heard in new operas, Schutzer's "Der Rose Liebesgarten," and Schilling's "Pfeifertakt."

On November 15, "Tristan" was given at the Royal Opera, introducing a new *Isolde* in Mme. Denner, who had already won great favor through her successes in "Rosenkavalier," etc. Her voice is of most beautiful timbre. Not so much the heroic *Isolde*, from the standpoint of mere volume, she is pre-eminently the artistic, the womanly *Isolde*.

When a singer of Mme. Denner's personality seeks to introduce new ideas of inter-

TWO OF THE "FLONZALEYS" AT WORK



Ivan D'Archambeau and Alfred Pochon Rehearsing

ONE of the novelties prepared by the famous Flonzaley Quartet for its New York Concerts is a Duo by Emanuel Moor. This work was presented by

Ivan D'Archambeau, the cellist, and Alfred Pochon, the violist, at the New York concert on December 1. The photograph reproduced herewith shows these musicians rehearsing the new work.

LITERARY MEN AND MUSIC

Some Queer Mistakes They Have Made in Their Ignorance

I always regarded Johnson as musically hopeless, says a writer in the *Monthly Musical Record* of London, after reading how, during his tour in the Hebrides, he took so much delight in the bagpipe as to stand with his ears close to the "great drone." Sydney Smith thought one might as well speak of playing on an iron foundry as of playing on the bagpipe; and wasn't it Leigh Hunt's idea of martyrdom to be tied to a stake within a hundred yards of a stout-lunged Highland piper? Boswell was a Scot, but he soared above the bagpipe. "I told Johnson," he said on one occasion, "that music affected me to such a degree as often to agitate my nerves painfully, providing in my mind alternate sensations of pathetic dejection, so that I was ready to shed tears, and of daring resolution, so that I was inclined to rush into the thickest part of the battle." This was too much for the prosy lexicographer. "Sir," he snorted, "I should never hear it if it made me such a fool."

The late Andrew Lang once declared that most poets and literary men hate music. The statement was a characteristic exaggeration. In their feeling toward music, literary men are like other men—that is to say, some like it and some are quite indifferent to it.

If Mr. Lang had said that literary men usually come to grief when they allude to music he would have been nearer the mark. I read in a recent novel of a Scottish Highlander sitting on the roadside singing a Jacobite song and accompanying himself on the bagpipe! Even Johnson would have known that feat to be impossible. William Black sets one of his heroines down to the piano to play an unheard-of and impossible sonata of Mozart's in A sharp major. A sharp major—ten sharps in the signature!

Even Charles Reade, who did know something of music (at least about old fiddles), makes Peg Woffington whistle "a quick movement" upon a huge paste ring, and then tells how Mr. Cibber was confounded by "this sparkling adagio." No wonder Mr. Cibber was confounded.

Bagby Morning Musicales Resumed

Albert Morris Bagby began his annual series of Monday morning musicales at the Waldorf-Astoria, New York, December 1, the 25th of these society events that he has given. The artists were Emmy Destinn, Dinah Gilly and Fritz Kreisler, with Arthur Rosenstien and Carl Lamson at the piano and Dr. William C. Carl at the organ. Miss Destinn sang the aria from "Hérodiade," among other selections, and the duet from "I Pagliacci" with Mr. Gilly, who was also heard in the aria from "Un Ballo in Maschera" and Tchaikowsky's "Serenade de Don Juan." Mr. Kreisler played Handel's "Largo," with organ obbligato by Dr. Carl; Paganini's "Caprice No. 24" and other numbers.

The fifth Musicolony dinner, being the first of the Winter, will occur on December 16 at the Roma Restaurant, New York.

RECORDS IN KANSAS CITY MELBA-KUBELIK CONCERT

Attendance, 6,500; Receipts, \$12,000 in Shriners' Biggest Event—Mitchell "Mornings" a Novelty

KANSAS CITY, Mo., Nov. 29.—Several records were broken by the Ararat Shrine on Saturday night when Mme. Melba and Jan Kubelik gave their concert in Convention Hall under the auspices of that august body. Firstly it was said to be the largest attendance of any of the concerts of the Melba-Kubelik tour, there being 6,500 persons in the hall. Secondly, the receipts were the largest of the tour, \$12,000 being received at the box office. And, thirdly, it was a record for Kansas City. Last year the Shriners presented Felice Lyne, the famous Kansas City soprano, and established a record with \$11,059 in box office receipts, but even this was surpassed this year.

A noteworthy thing about this magnificent audience was that the hearers all responded to the appeal of the local management to be in their seats on time, as the handling of so enormous a crowd was a great task.

Both artists gave their best and were received most enthusiastically, being recalled repeatedly.

Myrtle Irene Mitchell has introduced something new to Kansas City in her "Morning Musicales," which are quite similar in character to those given in New York at the Plaza and Waldorf-Astoria. The first one was given Monday in the Francis I Room of the Hotel Baltimore, and it was a delightful affair. The artists were Ruth St. Denis, dancer, and Leon Renny, the popular baritone. Mr. Renny proved to be a most pleasing singer, being especially enjoyed in his French songs, which he sings with beautiful diction and pure resonant tone. M. R. M.

HIGH COST OF OPERA

It Is Much Less at a Berlin than an American Establishment

In the *Schaubühne*, a German paper devoted to the mechanical phases of stage work, Dr. Max Epstein estimates the cost of a modern opera house abroad where materials may be secured at much lower rates than in America, and where labor is often so cheap that there is no basis for comparison with American conditions.

In describing the Deutschen Opernhaus in Charlottenburg Dr. Epstein gives the following figures: The ground cost \$480,000, since the opera house was to be built in one of the most desirable sections of Berlin. The building cost \$865,000. The opera house belongs to the people of Charlottenburg, and they have arranged to give outright a sum of \$56,500 for the support of the opera. Naturally this will do little more than pay for a part of the expense. Wealthy Americans often make individual contributions greater than this, however. The daily cost of the upkeep of the opera house, including heating, service, light, etc., is \$1,360. Computing the interest on the investment, etc., American opera houses would be very glad indeed to have as slight an expenditure as this as a daily outgo.

The annual cost for the artists in the Charlottenburg Opera (and some of the artists are paid during vacation) is \$95,000, the chorus receives \$40,000, the ballet receives \$8,600, the orchestra \$65,000. Other overhead expenses amount to \$36,000. The Charlottenburg Opera House has the financial advantage of Sunday performances, and these are usually the most profitable performances in the week. Often the receipts run as high as \$2,125 a night, whereas the average receipts for week-day nights will run \$1,250. While the Charlottenburg Opera House has in many ways a very different status from that of the Royal Opera House in Berlin, excellent opera is given at extremely low rates.

Milwaukee Handel Choir Sings Bruch's "Fair Ellen"

MILWAUKEE, Dec. 1.—The Handel Choir appeared in its first concert on Thursday evening, the program being composed of a part-song concert, with Max Bruch's cantata, "Fair Ellen," as the second offering of the evening. The effective soloists were Mme. Maude Fenton Bollman, soprano, and Evan Roberts, tenor. Thomas Boston conducted the choir with splendid results, while Hattie Kassner was the accompanist. Other able participants were Hilda Redel, Ray Griegs, Ralph Fitzsimmons and Margaret Boston Williams. M. N. S.

The Dresden Court Opera gave its 500th performance of "Tannhäuser" last month.

A DINNER IN MUNICH WITH LESCHETIZKY

MUNICH, Nov. 14.—Leschetizky has been spending a vacation in Munich, and it is quite natural, therefore, that during his sojourn in the Bavarian art center he should persistently demand the time and attention of his favored and faithful pupil, Edwin Hughes, who is following in the master's footsteps as the exponent of his method.

It was on Monday evening of this week that the hospitable home of Mr. and Mrs. Hughes was the scene of an animated dinner party at which the famous octogenarian Leschetizky presided with all the brilliant *esprit* of an after-dinner speaker in the best years of manhood. There were present a miniature painter of prominence, the Munich concert manager, Unico Hensel, and a few other professional people who very soon unbent before the cross-fire of the aged piano master's wit.

Among others the following episode, as recounted by Leschetizky, called forth roars of laughter:

On the occasion of a recent visit of Eugen d'Albert to the master in Vienna the waves of gaiety ran pretty high. Toward the end of the evening Leschetizky demanded of d'Albert:

"My dear d'Albert, do you know where you are?"

"Why, in your home—in the home of Leschetizky," replied the pianist.

"That's all right," was the rejoinder, "but whom have you really come to visit—Leschetizky the pianist, Leschetizky the artist, or Leschetizky the matrimonial expert?"

When it is remembered that Leschetizky has been married for the fourth time and that d'Albert had just been granted his fourth divorce, the significance of this remark becomes evident.

Leschetizky later spoke of the Brahms fever—as he termed it. Every one seemed to be hunting Brahms mementos. Especially Kalbeck, the biographer, called forth the piano master's disdain by his incessant search for Brahms relics. Leschetizky, on one particular occasion, when Kalbeck

was about to call on him, remarked before a group of musical celebrities: "Why is Kalbeck coming to me? He isn't apt to find anything here in his search for old Brahms linen."

Speaking of biographies, Leschetizky has been approached by an American publishing house with the offer to write his biography, for which he has been promised 15,000 marks. But, as he says himself, he hasn't the time and besides considers it too difficult, for, says he: "I should have a great deal more to write than most people would in dealing with a life that had lasted a mere sixty years or so."

During the evening a new piano composition by a well-known composer (the name is irrelevant) had been tried and duly judged—none too favorably by the master, who took this opportunity of commenting on the great shortcoming of composers of the present day, such as their tendency to make a thing as difficult as possible. Their chief aim, he contended, was not directed to the really beautiful. O. P. JACOB.

Six Prominent Organizations Engage Mildred Potter

Mildred Potter, under the management of Walter Anderson, has closed five additional engagements in the State of Kansas, March 2 to 8, when she is to appear with the Wichita Symphony Orchestra. Miss Potter's February bookings are: February 2, 3 and 4, with the Toronto Mendelssohn Choir; 10, Hamilton, Ont., with the Elgar Choir; 11, recital, Hamilton, Ont.; 17, Minneapolis Apollo Club; 18, Mankato, Minn., recital; 23, Chicago Apollo Club, and 26, Milwaukee Arion Society.

An interesting musicale was held on November 25 at the Olivet Congregational Church of Bridgeport, Conn., under the direction of the organist, Edna Williams. The soloists were Emily Standeven, Josephine Gotthardt, Mrs. Parshley, Edward Washburn, Harry Smith, Russell Cone and Thomas Notenough.

IN NEW YORK MUSIC SCHOOLS AND STUDIOS

Dudley Buck Pupils in Recital of American Songs

Katherine Galloway, soprano, and Horatio Rensch, tenor, both pupils of Dudley Buck, gave an hour of music at Mr. Buck's studio in Aeolian Hall, on the afternoon of November 25. An interesting program had been arranged, made up mostly of songs in English by American composers, although Miss Galloway and Mr. Rensch each sang an operatic aria, Miss Galloway giving Meyerbeer's "Ombra Leggera" from "Dinorah," with artistic interpretation, and Mr. Rensch offering Bizet's "Flower Song" from "Carmen," in English, with much effect. An interesting number on the program was Cadman's "Sayonara" Cycle sung in duet form, in which the two voices blended beautifully.

Others of Miss Galloway's numbers, all of them well sung, were "Will o' the Wisp," Spross; "The Night Has a Thousand Eyes," Parsons; Vidal's "Were I a Sunbeam," Rogers's "The Star"; "Come Sweet Morning" by A. L. Teresa del Riego's "Hayfields and Butterflies" and Victor Herbert's "Natoma" aria, "Beware of the Hawk."

Mr. Rensch's best numbers were Tosti's "Parted" and "The Elf Man," by Wells, both of which were enthusiastically received. Mr. Rensch's other songs were "O for a Day in Spring" by Andrews, Hawley's "Awake to Love" and Morgan's "The Water Nymph."

Elsie T. Cohen proved a very efficient accompanist.

* * *

Ogden-Crane Pupils Display Talent

The pupils of Mme. Ogden-Crane, on November 28, gave a song recital at Mme. Ogden-Crane's studios in Carnegie Hall, the entire program being highly interesting and exceedingly well performed. A feature of the evening was the singing by the Monday evening class of "Roses, Roses Everywhere," by Trotter. Especially worthy of praise was the performance of Louise Morrison, who has already made her debut in light opera. Miss Morrison tastefully offered the "Flower Song" from "Faust" and Bemberg's "Hindoo Song." Frank Malone was pleasing in the "M'appartut' amor" aria from "Martha."

Florence Sears showed a voice of much promise in her rendition of "One Fine Day" from "Madama Butterfly," and, in fact, has already been engaged to appear in one of Henry W. Savage's productions. Helen Dickson sang Hawley's "Gay Butterfly" commendably. Another feature of the program was a duet, Chaminade's "Nocturne," offered by Agnes Patterson, contralto, and Rhodes Brandon, baritone. Mme. Ogden-Crane herself sang two numbers and was greeted with much applause.

Other of Mme. Ogden-Crane's students deserving of praise who were listed in the musicale were: May Guisto, Irene Hannelly, Charlotte Hadlich, Leila Baskerville, Marie Rupperts, Elizabeth Tobey, Minnie Turner, Kathryn Malone, Marie Reisen, Evelyn DuBois, Alice Taft, Lida White and Becky Weems.

* * *

Misses Allen and Schillig Prove Gifts in von Ende Recital

Two talented pupils of the von Ende School of Music displayed their ability in a recital at the school on November 28, when an artistic program was presented by Myriam Allen, a piano pupil of Sigismund Stojowski, and Otilie Schillig, soprano, pupil of Adrienne Remenyi.

Miss Allen's offerings were comprehensive and musically, comprising Schumann's "Etudes Symphoniques," Chopin's E Major Nocturne, E Minor Valse and G Minor Ballade, the Liszt "Liebestraum" and Twelfth Rhapsodie. In these she proved the excellence of her training as well as her own pianistic gifts.

Warmth of voice and poignancy of emotional appeal were manifested by Miss Schillig in her aria from Tchaikovsky's "Jean d'Arc" and a set of *chansons* by Rokoff, Hüe and Holme.

* * *

Two Baernstein-Regneas Pupils Sing in Meriden, Conn.

Belle Stowell, of Meriden, Conn., who has for some time been soprano soloist at one of the prominent churches, made her first venture into the song recital field on Tuesday of last week, when she gave a most successful concert. Miss Stowell, a pupil of Joseph Baernstein-Regneas, revealed a beautiful voice most skillfully used. The assisting artist, Charles Mooney, baritone, instantly found favor with the audience. Mr. Mooney is preparing for an operatic career with Mr. Regneas. Mr. Mooney will give a New York recital at Aeolian Hall in the Spring. The pianist and accompanist, Charles Gilbert

Spross, added greatly to the success of the evening.

* * *

At the Lachmund Conservatory

The faculty of the Lachmund Conservatory of Music on December 6 gave a recital at the school before a well-filled house. Mr. Sanders played Bruch's "Swedish Dances," op. 63, for the violin, also participated in Brahms's Sonata in A Major, op. 100, for violin and piano, with Mr. Hubbard, and in Moszkowski's Suite, op. 71, for two violins and piano, Mr. Hubbard and Mrs. Morgan Jones. Edyth May Clover played delightfully Liszt's Rhapsodie, No. 8, and two of Chopin's compositions. Mrs. Rita Ravenaugh Wolfe commendably sang numbers by Strauss, Spohr, Mary Turner Salter and Rogers.

* * *

Juvenile Pupils Heard at Malkin School

The Malkin Music School gave a piano recital Sunday, November 30, the entire program being performed by pupils of the preparatory classes ranging in age from eight to twelve years, who played classic compositions from memory and with surprising expression. The participants were Ida Epstein, Alice Leviton, Lillian Robinson, Lina Berman, Rose Feuerstein, Blanche Schnitzer and Master Albert Wilson.

* * *

Louis Arthur Russell on "The Singer's Art"

Louis Arthur Russell, of Carnegie Hall, gave the concluding lecture of the autumn series of educational "talks" Thursday evening, his topic being "The Singer's Art." The lecture was illustrated by the use of a radiophone and demonstrated by the following singers in a program of interesting vocal solos: Mrs. Jessie Marshall, Mrs. Beth Tregaskis, Anna Benedict, Samuel Craig, with Mr. Russell, pianist, assisted by the Ensemble Circle's instrumental prelude and intermezzo. The lecture courses will be continued in January. The mid-winter course will be of five evenings devoted to the "Master Composers."

* * *

Pupil of Mme. Viafora Scores at Sorosis Club

Marion Owen, of Spokane, Wash., a talented pupil of Mme. Gina Ciaparelli-Viafora, provided some attractive vocal features at the meeting of the Sorosis Club on December 1 at the Waldorf-Astoria, New York. With Miss Wolerstein as accompanist, the young soprano demonstrated the purity of her voice as well as her careful training in the Massenet "Ouvre te Yeux Bleus," "Summer Roses," by Dantels, and the Debussy "Romance."

WORCESTER ORATORIO CONCERT

Prominent Soloists Assist J. Vernon Butler's Chorus

WORCESTER, MASS., Nov. 18.—The first concert of the seventeenth season of the Worcester Oratorio Society in Pilgrim Church last night advanced Weber's "Jubilee Cantata," performed for the first time here, as the chief effort in a program replete with effective numbers. The artists were: Mme. Marie Sundelius, soprano; Benjamin E. Berry, tenor, and Gwilym Miles, baritone. Assisting also were Stella L. Marek, violinist; Mrs. J. Vernon Butler, pianist, and Charles H. Grout, organist. There was a chorus of 170 voices. J. Vernon Butler conducted.

Mr. Miles's poetic portrayal of Handel's "Honor and Arms" earned an encore and Mr. Berry sang "Summer I Depart," by Goring Thomas, with charming simplicity and a finely gauged appreciation of the musical sense, and brought out the tender, melancholy yearning in the "Swan and the Skylark" with touching effectiveness.

The soloists in the "Jubilee Cantata" were Mme. Sundelius, Mr. Berry and Mr. Miles. Mme. Sundelius has a beautiful voice, high, clear and sympathetic, and her singing was well-nigh impeccable. She also sang "Jerusalem," Mendelssohn, a Bach-

Gounod, "Ave Maria," with violin obligato by Miss Marek. Miss Marek made a favorable impression.

The chorus opened the program with Bach's "Magnificat." It sensed the deep religious feeling in the work. Worcester is justly proud of this musical body. The chorus, under the unceasing care of Mr. Butler, has reached a high standard of excellence. Mr. Butler received an ovation from the members of the chorus when he mounted the platform and this mark of appreciation was repeated by the audience later on.

SASSOLI-ROGERS RECITAL

Little Theater Audience Charmed with Art of Harpist and Baritone

A cordial audience which filled the Little Theater last Tuesday afternoon listened to Ada Sassoli, harpist, and Francis Rogers, baritone, in joint recital. The program was finely planned, the first part representing the seventeenth and eighteenth centuries and containing numbers by J. S. Bach, Sacchini, Handel and Galuppi, while the second part included works of contemporaneous musicians and composers of the early and middle periods of the nineteenth century.

The skilful and confident manner with which Miss Sassoli handled her harp reminded her auditors that she had eliminated the lions of technic from her path. The harpist was particularly happy in a group of five pieces which embraced the "Kam-menoi Ostrow" by Rubinstein, a quaint gavotte by Sgambati, "Chant du Voyageur" by Paderewski, "Arlequine" by Chaminade and a "Valse de Concert" by Hasselmanns.

In the last section of the program Mr. Rogers sang to the accompaniment of Miss Sassoli, offering a group of five songs. Mr. Rogers was in superb voice and his exposition of the various moods was achieved with his usual skill. Schumann's "To the Moon" was particularly well interpreted, as well as Sigurd Lie's "Snow." He entertained his hearers exceedingly with Mous-sorgsky's "Love Song of an Idiot." The audience exacted several encores of the two artists.

LANHAM PRESENTS NEW SONGS

Baritone Scores in Numbers by Alice M. Shaw and Other Americans

McCall Lanham, baritone, gave a recital on December 1 at the American Institute of Applied Music, New York. Mr. Lanham displayed a sympathetic dramatic voice and showed his versatility by the wide range of songs which he offered. The program consisted of five groups of songs—one in Italian, one in French, one in German and two in English. One of the English groups consisted of two songs still in manuscript form, "Waiting" and "In Dreams," accompanied by the composer, Alice M. Shaw. These proved decidedly pleasing.

The last group of songs in English consisted entirely of songs by American composers, namely: William Lester's "As a Perfume Doth Remain" and "Compensation," Howard C. Gilmour's "Hame to the Hielands" and Bruno Huhn's "Israfel," all of which were enthusiastically applauded. William Fairchild Sherman was the able accompanist.

Ethel Leginska Wins Success with the Hambourgs in Toronto

Ethel Leginska, pianist, had remarkable success in her recent concert with the Hambourg Concert Society in Toronto, in conjunction with Jan Hambourg, violinist, and Boris Hambourg, cellist. The central feature was the magnificent reading of Tchaikovsky's Trio in A Minor. Miss Leginska showed remarkable technic in Chopin's Etude in C Minor, displaying the wonderful dexterity of her left hand. In her next number, the E Major Etude of Chopin, her excellent *legato* was in evidence, and the "Arabesques" on the "Blue Danube" gave her the opportunity for some really brilliant playing. She was forced to add three encores, while the trio had received four recalls.

MASSENET NOVELTY ON A ST. LOUIS PROGRAM

Overture to "Roma" Played by Local Symphony Orchestra—Two Choral Concerts of Merit

ST. LOUIS, Nov. 29.—Although there was no scheduled symphony program for the week, we nevertheless had the opportunity of hearing the orchestra in an excellent concert last evening, assisted by Ruth St. Denis, the famous interpretative dancer. There was a large audience despite the rain.

Mr. Zach provided a very interesting program, which contained two novelties. He opened with Massenet's Overture to "Roma," new, of course, to St. Louis audiences. This music does not contain as many distinct Massenet characteristics as might have been expected, and the frequent use of the heavy brass instruments was surprising. This work was followed by Berlioz's arrangement of Weber's "Invitation to the Dance," which was more familiar and more enjoyed. The orchestra gave a superb performance of "Les Préludes" by Liszt, and then came the amusing number of the evening, "The Children's Corner," by Debussy, of which the "Jumoo's Lullaby" and "Golliwog's Cakewalk" were especially liked. The closing number was Tchaikovsky's "Marche Slav."

Miss St. Dennis performed beautifully, her every movement radiating charm and expressiveness.

The Apollo Club opened its season last Tuesday night with a program of unusual merit and a soloist familiar here in opera work, Hector Dufranne, the baritone of the Chicago Opera Company. The club has as fine an organization as ever and, under the guidance of Charles Galloway, gave an excellent account of itself. Perhaps the most liked of the numbers was the "Tulita" of Frederick Stevenson.

Mr. Dufranne, who was in fine voice, offered as his first number a group of French songs. Part Two of the program opened with his singing of the "Legend of the Sagebrush" from "Le Jongleur de Notre Dame," which was given with artistic fervor and sincerity. His last group was also in French and comprised modern songs. Both club and soloist were enthusiastically recalled.

The Arion Club of Webster Groves, the infant choral organization of the community, gave a very successful concert last week with Mme. Luella Chilson-Ohrman, soprano, and Vera Barstow, violinist, as soloists. Under the baton of Rodney Saylor, the men sang with dash and spirit. The soloists certainly contributed their part to the evening's entertainment and were given liberal applause. Both responded cheerfully with encores.

H. W. C.

Beethoven-Wagner Program by Stransky Forces in Baltimore

BALTIMORE, MD., Nov. 25.—The Philharmonic Society of New York, under the direction of Josef Stransky, gave its first concert of the season at the Lyric last night, with a Beethoven-Wagner program. Beethoven was represented by the Eighth Symphony, the Fidelio Overture and the F Major Romance, the violin solo part of which was played by the concert-master, Leopold Kramer. The Wagner excerpts were the Prelude and "Liebestod" from "Tristan"; the Prelude to the Third Act of "Lohengrin"; the Ride of the Valkyries and the violin transcriptions of "Traume" and the "Prize Song," from "Die Meistersinger." Here Mr. Stransky gave some individual touches to the interpretations and urged the players to produce some ideal effects of tone shading and rhythmic accentuation. Mr. Kramer's beautiful tone served admirably in the Wagner selections.

F. C. B.

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VERDI FESTIVAL PERFORMANCES IN MILAN REACH THEIR CLIMAX

"Falstaff" and "Otello" Attain Remarkable Increase in Popularity through Scala Productions—"Traviata," "Nabucco" and "Aida" Also Attended by Huge Audiences—Noteworthy Casts Provided

MILAN, Nov. 10.—Owing to the tragedy that has befallen Maria Gay in the death of two of her sons in two weeks, she has been obliged to renounce her engagement at La Scala for the present, and the repetition of "Aida" at the Scala has consequently been given without this favorite singer, who is so well known in America from her work with the Boston Opera Company.

Maestro Serafin conducted the repetition of "Aida," with Mmes. Gagliardi and Garibaldi in the cast, and Messrs. Zenatello, who is Mme. Gay's husband, Galeffi, Mansueto and Picchi. "Otello" was sung on the 6th and "Nabucco" on the 7th, conducted by Leopoldo Mugnone.

After the departure of Messrs. Toscanini and Scotti and Lucrezia Bori, "Falstaff" was sung with Lydia Lauri as Nanetta and Sammarco as Falstaff, both of the latter distinguishing themselves highly.

The great success which the revival of "Traviata" at the Dal Verme has achieved will long be remembered. The beauties of the opera were freshened and emphasized under the guiding hand of Conductor Panza. Giuseppina Finzi-Magrini, as *Violetta*, has a pleasing voice, excellently schooled, which is employed with exquisite taste. She is a natural and sincere actress. The tenor, Schipa, and the baritone, Passuello, also deserve warm praise.

No little interest has been aroused by the sale at the Dal Verme of the picture post card, "Apollo's Tribute to Verdi," with verses by W. Lewis, entitled "Apollo's Vision." The Italian text is by Cav. Giuseppe, of Milan, and it has been set to music by Arturo Cadore, who is the teacher of the tenor, Martinelli and composer of "Natale," which is soon to be staged for the second time after a lapse of ten years at the Dal Verme. The song is to be sung by Giovanni Martinelli and Evelina Parnell, of Boston, who has achieved suc-

cess in Italy, particularly as *Violetta*, to which character the poem refers.

"Traviata" at People's Theater

"La Traviata" at the People's Theater, organized by the committee in honor of Verdi, has been performed again with great success, Rosina Storchio and the tenor, Fernando Carpi, and Riccardo Stracciari being warmly applauded, together with Conductor Edoardo Mascheroni.

The committee for the popular commemoration of Verdi's centennial gave a luncheon party at the Cova here to the artists who took part in the performance of "Traviata" at the People's Theater.



Reproduction of the Official Poster Used Throughout Italy in Connection with the Verdi Centennial Celebrations

Great applause was not only given the artists, but also Arrigo Boito, honorary president of the committee, and Enea Pressi, president of the executive board, and the secretary, Signor Marescotti.

The Visconti di Modrone promised the committee to arrange a performance at the Scala, with prices the same as those of the Popular Theater. The opera originally scheduled was "Falstaff," but owing to the departure of Bori, Scotti and Toscanini, "Otello" was selected instead.

The success of this performance was remarkable, and the opera has, in fact, proved equal in popularity in its centennial performances to any of the entire Verdi repertoire. Maestro Serafin and the principal artists were enthusiastically acclaimed.

Mme. Cannetti, as *Desdemona*, sang exquisitely and gave the fullest expression to the dramatic and psychological aspects of the rôle. Sammarco, as *Iago*, also appeared at his best, his work being all the more effective because of the absence of that exaggeration to which an *Iago* is often tempted. Calleja, the tenor, in the title rôle, was liked, especially in the heavy passages, and exhibited some good top notes.

"Falstaff's" Popularity

The fifth performance of "Falstaff" has now been given and the sixth and last is announced for Saturday. Its fifth performance on the King's birthday was made a particularly gala event and much interest was aroused in the fact that the famous Italian contralto, Guerrina Fabbri, had been specially engaged to sing Mrs. Quickly, in which part she is unrivalled. "Falstaff's" popularity during the centennial



The family of Arturo Toscanini before the unveiling of the Verdi statue in Busseto. Lucrezia Bori is seen in the rear. Her brother Vincent standing at the left with upraised hand. Mme. Bonini, her secretary, at extreme left. Graziella Pareto, noted Italian soprano, stands in the foreground at the right.



Tullio Serafin, Who, as Conductor, Has Borne a Vital Part in the Festival Operatic Performances Celebrating the Verdi Centennial in Milan and Elsewhere in Italy

celebration has been all the more remarkable and gratifying because it had not previously been given in any Italian theater for many years. It is now firmly established with the public.

Sammarco's impersonation of the title rôle has done much to further this good cause. His work was everywhere imbued with intelligence and he used good judgment in making it evident that *Falstaff* is not so much the low comedian as the

man ever desirous of showing himself the knightly gentleman.

"Nabucco" has also been reproduced with the greatest success, applause being continually accorded the principal artists and Maestro Mugnone. Mmes. Gagliardi, Galeffi and Garibaldi and Mr. De Angelis were in the cast. A particular ovation was accorded to Maestro Mugnone, who conducted for the last time this season.

In the meantime great preparations are on foot for the new opera by Gabriele D'Annunzio and Peter Mascagni, "Parisina," in which the two principal parts will be sustained by Ernestina Poli Randaccio and the tenor, Lazzaro.

Mascagni, with the co-operation of Maestro Farinelli, began rehearsals more than thirty days ago. The Scala was continually occupied with the Verdi performances, so the villa of the artist, Signora Cucini, in Via Monterosa, was resorted to until a few days ago.

The closing commemorative performance for Verdi has been announced at the People's Theater through the initiative of the Duke Visconti di Modrone. The opera selected is "Nabucco," with which the Verdi season was inaugurated.

"Mese Mariano," by Giordano, and the new opera of Vittorio Gnechi, "Cassandra," will be staged in a few days.

W. L.

The Harvard Music Association has announced an interesting program for this season, which includes Charles Wakefield Cadman, assisted by J. Louis Schenk; Reinald Werrenrath, the Zoellner String Quartet; Ethel Leginska, the Boston String Quartet of Ancient Instruments; Louise Llewellyn, the Hofmann Quartet, assisted by Heinrich Gebhardt; Marie Nichols, with H. G. Tucker, the Maquarre Sextet, and Stephen Townsend.

Helen Ware, Yolanda Mero and Dr. Istvan Halasz, all three famous for their interpretation of Hungarian and Slavic music, recently gave a concert in the Park Theater, Bridgeport, Conn.

Official Poem of the Verdi Centenary Written by W. Lewis, of Milan

APOLLO'S VISION

What star illuminates afar
Heaven with a Comet's stream,
Greeting the Muse's Vesper-star
With an Aurora's beam!

What soft echoes-strains sublime
O'er peaks and oceans roam;
Till enchanted the hand of time
Doth bless that Roncole home!

The wind and storm in tuneful voice,
Hail that great Spirit's way,
The Universe doth once rejoice,
In one Vesper-day.

How break the angry billows now
Without their mournful wail;
Vibrating in one peaceful vow
Harken softly to the gale!

The voice of Spring's sweet note of rest,
With the Violets doth entwine;
Dreaming on that soulful breast
Wakes sweeter at its shrine.

The Autumn Sun at eve doth shine
In a ray of May divine;
Proud to greet thy genius light,
Verdi; thou art infinite!

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REGENTS EXAMINATION FOR GENERAL MUSICIANSHIP

SAN FRANCISCO OPERA SEASON FAILS

Management a Heavy Loser as Tivoli Closes to Become a Moving Picture Theater—Hadley Orchestra Heard in an Exacting Program—Teresa Carreño in Much Admired Recital

Bureau of Musical America,
376 Sutter St., Gaffney Bldg.,
San Francisco, Nov. 26, 1913.

THE passing of the Tivoli Opera House from the home of grand and light opera into that of a moving picture theater is looked upon with much regret. The Western Metropolitan Grand Opera Company closed the most artistic two-dollar opera season ever given in San Francisco on Sunday evening, but not without a great loss to the management. At this last performance people from every walk of life fairly packed the house to witness the passing of the Tivoli, and almost the entire cast of the company was heard. With the singing of the last number of Tosti's "Good-bye" by Carmen Melis, with Leoncavallo at the piano, the enthusiasm was at fever heat and the audience refused to leave the theater. Then the chorus came upon the stage and with the full orchestra sang the "Star Spangled Banner."

During the season of six weeks the Western Metropolitan Company made productions worthy of a higher price than two dollars, but the indifference of the music public was most discouraging. It is true that there were only three or four first-class artists, such as Melis, Botta, Montecavallo and one or two others, and when these artists appeared the house was fairly well filled. On the other hand, when they did not appear the number of empty seats was appalling. The public is too skeptical to accept enterprises that are not of the most expensive type and with seat prices that are not robbery.

The entire company left for Los Angeles, where it will appear under the management of L. E. Behmer at the Auditorium.

The third symphony concert Friday afternoon, containing four heavy numbers, proved a bit too long for one afternoon. The ever popular "Fingal's Cave" was an enjoyable number, but it was in the melodious Mozart Symphony in E Flat that Mr. Hadley and his men showed their musicianship to the best advantage. The last movements were instinct with the spirit of the composition and worthy of the enthusiasm aroused.

Ida Clement, pianist, who has obtained

her training both in Europe and America, was the soloist appearing in Beethoven's Concerto in E Flat, No. 5. The heavy demands made upon the pianist in this magnificent number were not adequately met and we would like to hear her in some less pretentious work. The Reger Suite "Romantique," given for the first time in San Francisco, was heartily appreciated. Mr. Hadley was particularly happy in his interpretation of this offering. The *Scherzo* was fascinating in the extreme. The strings deserve special mention for their good work under the excellent leadership of Concertmeister Adolph Rosenbecker.

The University Orchestra Society, under the direction of Paul Steindorff, gave an interesting concert in Hearst Hall, Berkeley, on the evening of November 21, assisted by Mrs. Marion Nash, soprano, and Hebert Riley, cellist. These "Young People's Concerts" are under the direction of William E. Chamberlain and are held twice a month for children only. These programs are of the highest order. So successful has Mr. Chamberlain been in Berkeley that he has been induced to have the same programs presented in Oakland and in time will have a circuit of cities where the children of each can hear the best in music.

The Pacific Musical Society gave an interesting program on Wednesday morning, the participants including Emerita Gillette, piano; Miss Netterville, soprano; Herman Martonne, violin, and Mrs. Byron MacDonald, contralto. A new effort is being made by the society to provide music in the various settlement districts throughout the city.

Mme. Teresa Carreño in her first recital aroused the enthusiasm of her audience to that state that they demanded encore after encore. Her program opened with the familiar Beethoven Sonata "Appassionata" played in true Carreño style. The pianist was very pleasing in her Chopin numbers. The group opened with the "Raindrop" Prelude, played with great delicacy of touch and phrasing. The G Major Nocturne brought forth that wonderful legato singing tone which one expects to hear from this artist. Her Liszt's group, including "Sonetto del Petrarca" and the No. 6 Rhapsodie, revealed characteristic virtuosity. For an encore she played her own waltz, "Mia Teresita."

FREDERIC VINCENT.

THE JUBILEE OF GOUNOD'S "MIREILLE"

THE celebration of the fiftieth anniversary of "Mireille" and the festivals in honor of Gounod and Mistral drew a large gathering of notables in the musical, theatrical and literary world to Saint Rémy-de-Provence, wrote the Paris correspondent of the London *Daily Telegraph* a few weeks ago. It was at Saint Rémy-de-Provence, the little Provençal village, that Gounod resided for some months and composed a considerable part of the famous opera, and there the first version was given in 1863. In the sacristy of the village church the old harmonium used by the composer of "Faust" and "Mireille" is still shown to visitors, and the Maison Roux, where the first production of "Mireille" was given under the direction of the author, has commemorated the event with a brass plate over its door.

The composer is long since dead, but Mistral, the celebrated Provençal poet, who wrote the touching story of *Mireille's* wanderings, is still alive, hale and hearty at the age of 83, and formed an attractive patriarchal figure at the celebration.

Since last Thursday Saint Rémy-de-Provence has been celebrating its jubilee. The great event in the festivities in honor of the poet, the composer and the heroine of the romance—for she must not be forgotten—was the banquet at which M. Mistral presided. The local railway from Tarascon to Orgon had never seen so many passengers. The ticket receiver at Saint Rémy-de-Provence was overwhelmed. Never before in his life had he seen such an afflux of visitors, and he no longer knew where to put the tickets. The sun, as usual in Provence, joined the festivities, and people gladly took shelter under the big sycamores that line the avenue which traverses the village. The trees were festooned in gaudy colors, and had flowers up to their lowest branches, and the names of *Mireille*, Gounod and Mistral were seen everywhere in red, yellow and gold. Even the local church was adorned with festoons in honor

of Gounod, and the names of his religious compositions, such as "La Rédemption," "Jeanne d'Arc," "Polyeucte," "La Masse de Sainte Cécile," were written over the portico. The cure of the parish, with his assistants and the members of the clergy round about, joined in the festivities, and a statue in honor of Gounod was unveiled. Towards noon a score of mounted guards of Camargo, holding in their hands, instead of lances, big tridents, used for taming wild bulls, arrived and made an imposing appearance. They pranced about on their steeds in the village square like rough riders of the West, and were a sort of resuscitation of historic Provence. A long procession of young girls, in the classic costume of *Mireille*, bearing baskets of flowers and lace, walked through the streets. The inevitable cinematograph operator was present, and will reproduce this poetic procession on films all over the world.

At ten o'clock the great procession from Maillane arrived, with Mistral at its head. People shouted, the guards of Camargo went forth to meet him at a gallop, and formed an escort, and Mistral entered the town of Saint Rémy—for it pretends to be a town—like a mediaeval king. He was accompanied by the son of Gounod and by Mlle. Priolo, the poetess who was this year elected queen of the Félibriges, and was dressed in the costume of an Arlésienne.

Mistral wore his usual cutaway coat, soft felt hat and yellow shoes. Everybody knew him and everybody familiarly greeted him with the words, "Bonjour, Frédéric." Pedro Gailhard, former director of the Paris Opéra who had presided over hundreds of performances of "Mireille"; Gustave Charpentier, the composer of "Louise"; M. Silvain and Mme. Louise Silvain, of the Comédie Française, and other celebrities of the stage and of music, welcomed him at the local schoolhouse, transformed into a festive hall.

Six hundred persons assembled round the tables. The meal was plain, but healthy; the wine light, but natural. Mistral was as bright and frugal as the Provençal

sun. The twenty Camargo cavaliers had been joined by their wives and their sweethearts, and the banquet was as jolly as a southern banquet. The bands of the fleet from Toulon gave a masterly rendering of the overture of "Mireille," which was loudly applauded. They followed it up by an even more masterly rendering of the overture of "L'Arlésienne," and were more loudly cheered than before. The composer, Bizet, seemed to be glorified even more than Gounod; but it does not matter, as Bizet himself is also one of the glories of Provence. Pedro Gailhard, the former director of the Paris Opéra, to the astonishment of every one, became so enthusiastic that he made a speech in Provençal, and said that he had performed "Mireille" scores of times and would like to perform it again, and then he embraced and kissed Mistral.

The poet then spoke, first in Provençal and then in French, and with remarkable eloquence celebrated the glory of his native country. He closed his speech with tears in his eyes and a trembling voice when describing the departure of Gounod from Saint Rémy in 1863, after he had composed the music of "Mireille." The poet's profound emotion became contagious, and as he recited a few verses everybody in the audience wept, and stood up and joined in the celebrated "Song of the cup."

PARLOW-BACHAUS RECITAL

Violinist and Pianist Join Forces in Remarkable Brooklyn Performance

Kathleen Parlow, violinist, and Wilhelm Bachaus, pianist, supplied a program of much interest at the Brooklyn Institute of Arts and Sciences on the afternoon of November 30. These eminent artists were in excellent form and several encores were required of them.

Grieg's Sonata in C Minor was played by Miss Parlow to Mr. Bachaus's accompaniment, after which, accompanied by Charlton Keith, she pleased her hearers with Gluck's "Melody," "Praeludium and Allegro," Paganini-Kreisler; "Valse," Tchaikowsky, and "Zapateado," Sarasate. To these was added as an encore "Moment Musical," Schubert. A later group included Hubay's "Nocturne," the Brahms-Joachim "Hungarian Dance" and Wieniawski's Polonaise in A Major. Kreisler's "Liebesfreud" was an encore.

Miss Parlow is a sympathetic player, whose sense of values is apparent in every number she plays. She found a warm response in her audience. Her associate in the program, Mr. Bachaus, evinced his complete mastery of his instrument from the start. So even and delicate is the touch of this player that each finger seems to possess a degree of development exactly equal to its neighbor. As an interpreter Mr. Bachaus reveals remarkable individuality as well as due conservatism. A Chopin group as his first offering: Ballade in A Flat, Studies, op. 25, in F Minor, F Major, G Flat; op. 10, No. 5 (black keys), and Polonaise, op. 53, in A Flat. Chopin's "Berceuse" was given for encore. The closing numbers were "Soirée de Vienne," Schubert-Liszt; "I Heard a Streamlet Gushing," Schubert-Liszt, and "Military March," Schubert-Tausig. "Liebestraum," given in a manner that moistened the eyes of many, was the final encore. G. C. T.

Harold Henry's Intellectuality Shown in Grand Rapids Recital

GRAND RAPIDS, MICH., Nov. 29.—Harold Henry, the young Chicago pianist, was heard in an artist's program before the St. Cecilia Society yesterday afternoon. Mr. Henry has been steadily advancing and his tone is even more beautiful and varied than when last heard here. His fine intellectuality tempers all his work. MacDowell's "Keltic" sonata was superbly played. At the close of the program, upon the insistent call of his audience, he responded by playing a Grieg piece which, like all his numbers, created a deep impression. E. H.

Montclair Pianist Makes Début

MONTCLAIR, N. J., Dec. 2.—Winifred Young, the eighteen-year-old daughter of Walter S. Young, of this town, made her début in a piano recital at Club Hall, last night, amid a lavish display of flowers and applause. Miss Young showed that she has had fine training. While her musicianship cannot be questioned, it is pertinent to remark, with regard to her attitude toward her audience, that it is all too prevalent among the younger artists of to-day to appear to resent applause instead of acknowledging it gratefully. Miss Young's program was divided into two parts, the first half being devoted to the Bach Italian Concerto, Schumann's "Faschingsschwank" and a Chopin group. The latter half embraced modern composers, including MacDowell, Debussy and Grieg. Miss Young was decidedly at her best in the Debussy numbers. W. F. U.

"FAUST" AT THE CENTURY SOUNDS FADED AND WORN

A Production Not Well Calculated to Revive Interest in the One-Time Favorite

Those persons who have been scoring the general manager of the Metropolitan Opera House for not having Gounod's "Faust" in his regular repertoire have doubtless not heard the opera in late years. It is to be hoped that they were present *en masse* on Tuesday evening last when the Century Opera Company opened its new week with the one-time favorite. If, after listening to a full three hours of melodic and harmonic platitudes, music that is faded and worn to-day, they still enjoy the much-vaunted masterpiece, then they must, in truth, belong to that contingent which takes pleasure in the operatic concoctions of Bellini, Meyerbeer and Halvay.

To be sure, the production was none too good. It lacked finish of style in many of the principals and the guiding baton of Carlo Nicosia was phlegmatic and incapable of any sense of climax.

Kathleen Howard's Siebel and Thomas Chalmers's Valentine were the best personations of the regular members of the company. The *Mephistopheles* of Herbert Waterous, formerly of the Metropolitan, was a well-handled characterization. In this rôle he made his début with the Century; he has a fine, resonant bass and his "Calf of Gold" song and "Serenade" won him much applause.

Beatrice La Palme's acting of *Marguerite* had charm and her singing apparently pleased the audience, as did that of Mr. Wheatley as *Faust*. The latter's voice, though somewhat unsteady in its production, has a fine ring. It was a pity that he spoiled his aria, known in imported opera as "Salve Dimora" with a high C taken *falsetto*, an effeminate trick practised widely by French tenors. Mary Jordan did the uninteresting rôle of *Martha* nicely and Mr. Schussler was the *Wagner*. The chorus sang well and badly at intervals.

"O Tender Moon" and "Take Me Up to Heaven" are two choice gems culled from the so-called English translation, which proved to be a monstrosity. A. W. K.

ATLANTA POST FOR KRAFT

Cleveland Musician to Become City Organist of the Southern City

CLEVELAND, Nov. 20.—The news of Edwin Arthur Kraft's decision to accept the position of city organist of Atlanta, Ga., was received with the greatest regret by his hosts of friends in Cleveland. Mr. Kraft has been for seven years organist and choir director of Trinity Cathedral, and his public organ recitals have been among the notable musical events of each season.

In Atlanta Mr. Kraft will give concerts every Sunday afternoon in the Atlanta Auditorium which has one of the largest organs in the country. This organ is owned by the Atlanta Music Festival Association which employs an organist and arranges the concerts which are free to the people. Several times a year music festivals are given by a chorus of 500 voices, which will be directed by Mr. Kraft. The position carries with it a salary of \$5,000.

ALICE BRADLEY.

Grace Whistler and Pupil, Mrs. Petersen, in Successful Musicales

Grace Whistler, the New York contralto, assisted by her pupil, Mrs. Alma Petersen, soprano, and Dr. Guy Campbell, baritone, gave an interesting song recital on November 21 to an extremely enthusiastic audience. Miss Whistler was pleasing in her interpretation of an aria from Thomas's "Nadeshda," and her singing of Chadwick's "Danza," Massenet's "Elégie" and "Bend Low, O Dusky Night," by Kroeger, was greeted with much applause. Mrs. Petersen's fine voice blended beautifully with Miss Whistler's in the "Barcarolle" from the "Tales of Hoffmann" and Allitsen's "On the River." Her solo numbers were commendably given, being Ardit's "Se Saran Rose," Bohm's "Calm as the Night" and "An Open Secret" by Woodman. Dr. Campbell was effective in Woodman's "Give Me the Sea," Cadman's "At Dawning" and Bruno Huhn's "Invictus." Miss Whistler recently was the feature at the Sunday Night Meeting of the People's Institute at Cooper Union.

Nijinsky to Organize Ballet of His Own

BUDAPEST, Dec. 2.—It is stated here that Nijinsky has withdrawn from the Russian Ballet and intends to organize a ballet of his own.

NOVEL CONCERTO BY CHAUSSON PRESENTED

**Damrosch Orchestra with David
and Clara Mannes Introduces
New Work**

Ernest Chausson is known in America by one work, a "Poème" for violin with orchestral accompaniment, which the Belgian violinist, Eugen Ysaye has played here repeatedly. The individual gifts of the French composer have been recognized in this work by many. Yet no other extended composition from his list of works has been produced here in the memory of the present writer until on Sunday afternoon of last week David and Clara Mannes performed his Concerto in D Minor for Violin and Piano at the concert of the Symphony Society of New York under Walter Damrosch at Aeolian Hall, New York.

The work is scored with accompaniment of strings, is in four movements and follows accepted lines in its general structure. The treatment of the two solo instruments is interesting, that of the piano being particularly effective. Mrs. Mannes played it with abandon, splendid technic and a feeling for its undeniable improvisatory nature. There was much of the spirit of Chausson in her performance. The solo violin part is not so conspicuous; in his handling of it Mr. Mannes did excellent work too. He has never played with more beauty of tone than on this occasion, nor has he interpreted works of more established masters with greater conviction. At the close of the work the two soloists were recalled.

That the combination of string orchestra, solo violin and piano is a happy one cannot be recorded. It would seem that the work, which is not a concerto in the accepted sense, would have a much better chance were some serious musician to rescure it, giving the piano rôle to wood-winds, brasses, harp and tympani, the solo violin part to the concertmaster and retain the string parts as they exist. The work could then stand on its merits as a symphonic suite.

Mr. Damrosch conducted the Chausson admirably. But his achievement of the afternoon was his reading of the Schubert C Major Symphony. Its "heavenly length" seemed actually short to an enthusiastic audience which drank in its manifold beauties and applauded after each section. Mr. Damrosch brought out every inner voice with a care and a proper adjustment of values that was most satisfying. Only in the matter of the enunciation of the trombones in the first movement's exposition, an effect which must have come heavenward to Schubert, did one desire a firmer accentuation of the motive. And there were a few moments where the intonation of the flutes and clarinets left something to be desired.

Two trifles "Arlequin" and Scherzo of Lalo, music which surely does not belong on the same program with Schubert, were capably played and served to close the afternoon's program. A. W. K.

MISS ELVYN CANTON SOLOIST

**An Effective Assistant to Ohio City's
Symphony Orchestra**

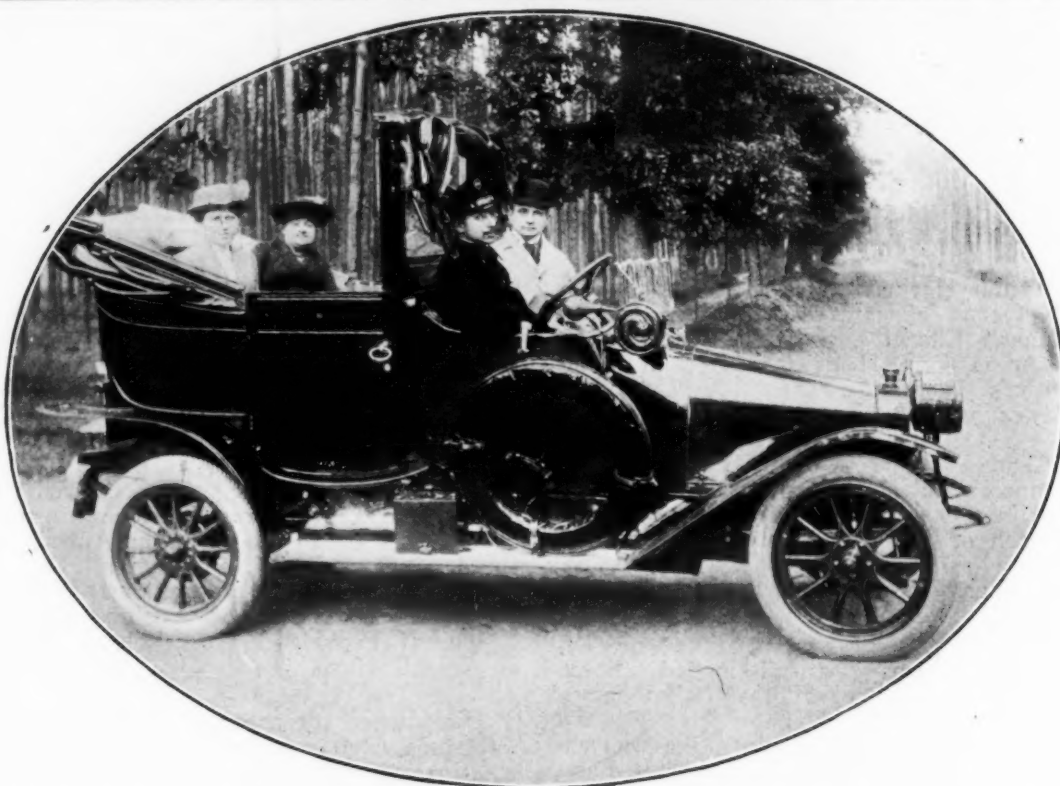
CANTON, O., Nov. 26.—The Canton Symphony Orchestra opened its tenth season with a concert on November 25, when Myrtle Elvyn, pianist, made her second appearance as soloist with this organization. The orchestral numbers, Mendelssohn's "Midsummer Night's Dream," the slow movement of Beethoven's "Fifth" and "Habanera" from "Natoma," showed that under the baton of Jean de Bacher, of Pittsburgh, the orchestra has gained in unity and coherence of performance.

Miss Elvyn played the Grieg Concerto with brilliant technic and fine spirit. She was warmly received. Her youthful beauty and attractive stage presence contributed in no small degree to the effectiveness of her appeal. The orchestra gave adequate support in the Concerto. As an encore Miss Elvyn played a Chopin étude. The program suffered somewhat from a necessary re-arrangement which brought the Concerto and Miss Elvyn's interesting solo numbers together. J. C. S.

The second program of Omaha's Tuesday Morning Musical Club, under the direction of Mrs. Crofoot, proved delightful, with some piano compositions artistically played by Mrs. Crofoot herself.

Susan Hawley Davis, contralto, was the assisting artist at the début of Eva Ruth King, dramatic reader, at the Stratfield, Bridgeport, Conn., December 5.

LILLIAN WIESIKE WINS BRUCH'S PRAISE



**Lillian Wiesike and Mme. Schoen-Renée, the Noted Teacher, Motoring in Berlin—
Mr. Wiesike Is Seen Seated with the Chauffeur**

LILLIAN WIESIKE, who will arrive in this country in January, for her first American tour, is in Berlin, where she sang under the direction of Professor Ochs, Bruch's Mass, "Sanctus" and "Benedictus." The old master Bruch who was at the con-

cert afterward came to greet Mme. Wiesike and declared that he had never heard his own works sung so beautifully. She immediately received many engagements, one from Professor Schumann, but had to refuse several on account of her American tour until her return in the Spring.

THREE SOLOISTS AT THE NAHAN FRANKO CONCERT

**Cordelia Lee, Wilhelm Bachaus and
Alfredo Ilma Heard in Hippodrome
Popular Program**

Nahan Franko, with his orchestra, gave the second of his "Popular Concerts" at the Hippodrome. He opened with a Choral and Fugue by Bach, and the Overture to Auber's "Le Cheval de Bronze." After that Wilhelm Bachaus played Liszt's Concerto in E Flat, and displayed not only a consummate mastery of technic, but a musicianly feeling, taste and refinement which aroused the audience to the point of enthusiasm. Mr. Bachaus is a healthy, sincere artist, of whom nothing too much can be said in praise. As time goes on, and the public comes more and more to appreciate his sterling, wholesome qualities, he is destined to be one of the most successful and popular of the foreign artists who come to visit us, year after year.

After Mr. Bachaus had refused an encore, Alfredo Ilma sang Wolfram's Address from "Tannhäuser." He displayed a fine voice, though his style of singing might be improved upon. Cordelia Lee then played Vieuxtemps's D Minor Concerto. She is a beautiful young woman, undeniably talented. Her bowing is fine, but her fingering leaves still much to be desired. A critic would possibly accuse her of lack of what is called "temperament"; still, she is young, and no doubt, in time, will develop a quality which will help her to win success. She has certainly studied hard and with good masters.

The overture from "Semiramis" by Mr. Franko and his orchestra followed; and then Mr. Bachaus again aroused enthusiasm with his playing of the "Liebestraum" of Liszt, and the "Marche Militaire" by Schubert-Tausig.

The concert closed with the Wieniawski "Souvenir de Moscou," played by Miss Lee, the singing of Schumann's "The Two Grenadiers," by Mr. Ilma, and the playing by Mr. Franko and his orchestra of the Entrance of the Gods into Walhalla, from "Das Rheingold."

The character of the program was somewhat heavy for a Hippodrome Sunday night audience. It might be suggested to Mr. Franko that he would probably afford more pleasure to his audience if his program were more characteristic of the word "popular," with which he describes his concerts.

The Quincy Choral Society announces for its first concert, on December 10, "Hiawatha's Wedding Feast," by Coleridge-Taylor, with a number of miscellaneous pieces, Arthur Hackett, tenor, will be the soloist and George Sawyer Dunham the conductor.

Ludwig Hess, the tenor, was a recent recital giver in Berlin.

NEW ORLEANS "ENZO" SEEKS ENCORE RECORD

**Tenor Repeats Aria Thrice, Recalling
Spaniard's Six Repetitions in
Four Languages**

NEW ORLEANS, LA., Nov. 28.—In Tuesday's performance at the Opera "Il Trovatore" (or, as it is always spoken of here, "Le Trouvère") scored heavily, our troupe giving the best performance we have heard of this opera for many years. The tenor, De Lhreich, came out with flying colors. His "Supplice Infâme," in the third act, was repeated three times and with its nine high C's was given brilliantly and recalled the sensational singing of this aria by the Spanish tenor, Escalais, who repeated it six times—in French, Italian, Spanish and English.

Mlle. Brias shone most brilliantly as Leonora.

The singing of Mme. Dalcia as Azucena and Mezy's Count de Luna was of the highest standard. The orchestra was unusually good and it was surprising to note what Maestro Dobbelaer got out of the score, for the old melodies were even enjoyed by those who have come to look upon "Trouvère" as passé.

The attraction at the Opera last Saturday night was a second rendition of "Aida," with the same cast. Mme. Dalcia as Amneris received even a greater ovation than on the opening night. At the Sunday matinee a small audience witnessed the second performance of "William Tell" and at night Massager's operetta, "Les Petites Michu" showed the light opera company off to much better advantage than on the previous Sunday night.

What with the strong cast and an excellent orchestra of this season the performance of "Thais" on Thursday night was disappointing, especially the orchestra. D. B. F.

John Thompson, Pianist, in His Second Berlin Recital

BERLIN, Nov. 21.—John Thompson's second piano recital in Bechstein Hall was very well attended and resulted in an excellent success for the young American pianist. Mr. Thompson's technic is dependable and clear. Perhaps stage fright may have been a potent factor in an occasional neglect of the poetical side of his art on this occasion. O. P. J.

Francis Rogers, himself a Harvard man, has sung at nearly all the large universities and colleges in the East. His comprehensive song repertory enables him to co-operate most happily with the different courses in the musical departments. On December 12 he is to sing a difficult program, made up mostly of modern songs, at Harvard; January 2 he is to give a lecture-recital at Columbia, and March 19 he gives his third recital in four years at Williams.

NEW "SALOMÉ" MUSIC PLAYED BY DR. MUCK

**Florent Schmitt's Symphonic Poem
Given First American Hearing
by Boston Symphony**

Bureau of Musical America,
No. 120 Boylston Street,
Boston, December 1, 1913.

FLORENT SCHMITT'S "La Tragédie de Salomé" was the sensational feature of the last pair of Boston Symphony concerts on the 28th and 29th, and Fritz Kreisler, soloist on this occasion, played the Mozart Concerto in D Major No. 4 and Viotti's Concerto, op. 22. There was other music which need not detain us.

Schmitt's piece is not inspired by the too famous tragedy of Wilde. It is the music for a "mute drama" devised by Robert d'Humières for Loie Fuller, and performed by Miss Fuller and others at the Théâtre des Arts, Paris, November 9, 1907. Later Schmitt extended his musical canvass, and, developing his original ideas in a more pretentious manner, devised the orchestral piece heard last Friday in Boston for the first time in America. Yet Schmitt's music, as it now stands, is only occasionally vertebrate enough for the concert platform. It is strange and violent music for the stage. Lacking the programmatic translation of the text of d'Humières, which is printed on the fly-leaf of the score, the music would have had less meaning than it did, although its gorgeous coloring and its emotional intensity would make it interesting under any circumstances. What is now an extended symphonic poem is divided into a "Prelude," "Dance of Pearls," "The Enchantments of the Sea," "Dance of the Lightnings" and "Dance of Fear." The score is dedicated to Igor Stravinsky.

It is beyond discussion that Schmitt has helped himself freely to Debussy. We remember the sneering remarks made only a very few years ago about the isolation of Debussy, his lack of followers or of influence on modern composition. Would, alas, that this were so. Schmitt, Ravel and many another, whatever they may say to the contrary, are above all relatives of Debussy, and sometimes less distant than one would wish. Yet there are passages of bold originality in this music of Schmitt. There is something of the ferocity of passion, an extravagance of coloring, a sheer vigor of treatment that is moving. One looks to Flaubert for a parallel to this tonal magnificence. Has any one not read the "Hérodias"? Schmitt has achieved crushing rhythmic effects that stir the blood. And the spirit as well as the manner of this music is oriental; also ultra-modern. A modern artist, according to his lights, treating an ancient theme has given us music that is as nervous as Strauss and as splendid as "Salammbô." With all its reminiscences and its pages of what amounts to little more than furious rhythm, its splendor and its physical force, this is fascinating music, even if it is by a composer who may not be classed among the greatest of his generation; even if it is music to be forgotten—music for a day.

Mr. Kreisler played as the master that he is. He himself had provided musicianly and appropriate cadenzas. Two concertos on one orchestral program were deemed by some over-numerous, but Mr. Kreisler's performances swept objections away. Although, on his account, the concert was prolonged by something like half an hour, its conclusion was still further delayed by applause, which, after Mr. Kreisler's last performance, must have lasted for fully five minutes. OLIN DOWNES.

Francis MacLennan in Berlin "Ariadne"

BERLIN, Nov. 21.—Francis MacLennan was the Ariadne in a performance of Richard Strauss's opera, "Ariadne auf Naxos," in the Schauspielhaus a few days ago, winning one of the greatest successes of his career in that rôle. The MacLennans have already become extremely popular in Hamburg, where they have sung the leading rôles in "Salomé," "Walküre" (Mr. MacLennan) and other operas. Mr. MacLennan was called especially to Berlin to sing the title rôle in "Ariadne." O. P. J.

To Sing in American Quartet in Berlin

BERLIN, Nov. 21.—Ruby Evans, a pupil of Frank King Clark, has just been selected as soprano of the American Church Quartet in Berlin, from among sixty applicants. Miss Evans, who is studying for opera, was formerly a pupil of Charles E. Sinlinger, the Chicago voice teacher. O. P. J.



"The Adoration," George B. Nevins's Christmas cantata, has been sung in about 3,000 American churches.

Mr. and Mrs. David Mannes gave a recital, December 4, in New Britain, Conn., under the auspices of the Teachers' Club.

Walter Damrosch and the New York Symphony Orchestra gave a concert in North Adams, Mass., November 26.

Mme. Louise Homer, of the Metropolitan Opera Company, recently gave a concert in Pittsfield, Mass., with signal success.

The Russian Musical Society held its first meeting November 30 at the New York studio of Mrs. William Schupp.

Gene Ware recently gave an organ recital in Providence, R. I., assisted by Virginia Boyd Anderson, Ray S. Allen and Frank Raia.

The Y. M. C. A. Choral Club, of Racine, Wis., recently gave an interesting Verdi program under the auspices of Mrs. Jessie Water Northrop.

Chester H. Beebe, the Brooklyn organist, gave a recital at James M. E. Church on November 29, assisted by Albert G. Spooner, baritone.

Frank W. Farmer, the Denver tenor, with Flora Taub, accompanist, is giving a series of song recitals in eastern Colorado and central Nebraska.

Marion Green, baritone, with Marion B. Wood, of Chicago, as an able accompanist, gave a most successful song recital in Dubuque, Ia., on November 4.

A creditable performance of Massenet's "Salomé" was presented in a Warren, O., theater by the Joseph Sheehan Opera Company recently. Sheehan was the Herod.

May Elizabeth Rees, of Omaha, Neb., violinist, gave a recital in Atlantic City, N. J., assisted by her sister, Gertrude Rees, pianist, and Edna Irene Cale, mezzo-soprano.

Raymond L. Havens recently gave a piano recital in Providence, R. I. He is connected with the Rhode Island Music School in Pawtucket and has a studio in Boston.

Henry Hall has succeeded Louis Kroll as the director of the Ladies' Philharmonic Society of Atlantic City, N. J., of which Mae Scull is president and Mrs. E. G. Shreve secretary.

"The Prodigal Son" was presented in Saugatuck, Conn., under the direction of Frank Arden and Louise Smith, organist. The story of the cantata was illustrated by stereopticon views.

On November 24 Nana Genovese and Umberto Sorrentino gave a successful joint recital in Plainfield, N. J., in the Hartridge Auditorium, the program being composed chiefly of operatic arias.

Indian and Oriental music occupied the attention of the Chopin Club, Providence, R. I., at a recent meeting, the participants including Ruth Wilson, Jeanette Sayles and Reber Johnson, a pupil of Spiering.

Gurlé Luise Corey, American coloratura soprano, was heard in a recital at the Library of Congress, Washington, D. C., December 2. A comprehensive program of lieder and English songs was presented brilliantly.

The Amherst, Mass., Teachers' Club recently gave a musicale, the participants being Bennett Porter, Ethel M. Stevens, Irene Eastman, Winifred Poor, Mrs. Harold Risley, Mrs. C. S. Walker and Elizabeth Lewis.

At a musicale given at the Chickering warerooms, Boston, on November 18, Katherine Ricker, mezzo-contralto, and Alice M. McDowell, pianist, furnished an attractive program with Charles W. Adams as accompanist.

Arthur Hackett, the Boston tenor, makes his second appearance with the Quincy (Mass.) Choral Society on December 10, when as Part II of the program "Hiawatha's Wedding Feast," by Coleridge-Taylor, will be given.

Charles Gilbert Spross, the American composer and pianist, was the chief attraction in a concert at St. Paul's Universalist Church of Meriden, Conn., November 22. He was assisted by Belle Stowell, soprano, and Charles Mooney, baritone.

Irene Eastman, the daughter of Dr. Charles Eastman, a full-blooded Sioux, gave an interesting recital of Indian songs, November 7, at the home of Mrs. Edward Perkins in Hartford, Conn. She was assisted at the piano by R. Augustus Lawson.

The faculty of the music department of Washington Seminary, Washington, Pa., under the direction of Julia Moss, gave its annual recital November 7, introducing the new members: Mrs. Alice Emerson, voice; Harriet Becket, violin, and Anna Kurtz, organ.

The music faculty of the Iowa State Teachers' College gave a recital in the College Auditorium November 21, those taking part being Anna Gertrude Childs, John Ross Frampton, Harriet Case, John L. Conrad, Winifred Merrill, Lola Kofoed and Alma Cutler.

The Educational Chamber Music Society, of New York, gave its second concert on November 30, the participants being Alexander Saslavsky, Jacob and Modest Altschuler, Nathaniel Finkelstein and Leo Levy. An interesting feature was Dvorak's "American" Quartet.

Harry C. Whittemore, pianist, gave a chamber music concert in Manchester, N. H., on November 12, assisted by Edith Bullard, soprano; Alwin Schroeder, 'cellist, and Sylvain Noack, violinist, of the Boston Symphony Orchestra, and Ruth Ashley, accompanist.

Augusta E. Gentsch gave her first public piano recital in Spokane, Wash., November 7, the program consisting of Beethoven's Sonata, op. 53; Schumann's "Papillons"; Baermann's Etude, op. 4, No. 12; "Scherzo a Capriccio," by Mendelssohn, and several compositions of Chopin.

The European Conservatory of Music, of Baltimore, J. Henri Weinreich, director, gave its first students' recital of the season at the conservatory building on November 24. Those taking part were students under Julius Zech, violin; J. Henri Weinreich, piano, and Clifton Davis, voice.

Ottakar Malek, pianist; Ludwig Becker, violinist, of Chicago, and Ferdinand Warner, accompanist, of Grand Rapids, recently gave an extremely interesting concert under the auspices of the Young People's League at the Fountain Street Baptist Church, Grand Rapids, Mich.

The Tempo Quartet of Hartford, Conn., consisting of Hubert L. Maercklein, first tenor; William J. Carroll, second tenor; Thomas E. Couch, baritone, and Elbert L. Couch, bass, gave a program before the alumnae and students of Mount Holyoke College on Founders' Day, November 7.

An especially fine program was arranged for the "ladies' night" entertainment at the Colonial Club of Meriden, Conn., on December 3, the musical portion of the program being performed by Hans Kronold, the renowned 'cellist; Pearl M. Jackson, soprano, and Edgar L. Brown, baritone.

Ethel Gardner has been appointed to the faculty of the State Normal and Industrial College at Greensboro, N. C., in charge of the normal piano department. Wade R. Brown is director of the college. Miss Gardner was graduated from the Faelten Pianoforte School of Boston in June, 1910.

The twenty-fourth organ recital of the New England Chapter of American Guild of Organists was given by John Herman Loud at the New Old South Church, Bos-

ton, on November 13. Mr. Loud played pieces by Rheinberger, G. A. Burdett, Mendelssohn, Bach, Guilman and T. Tertius Noble.

The cantata, "Ruth," was given recently at the Universalist Church, Racine, by the M. E. Church Choir Association under the direction of Mrs. C. C. Aller. The soloists were Mrs. Aller, Lydia Koehler, Fred Flegel, Helen Mogensen, Rose Malsch, Russell Lewis, Charles Nash and Amy Lewis.

The Queen's Daughters of St. Mary's Church at Derby, Conn., recently gave a sacred concert, the participants being Joseph Lawton, Peter F. Radican, Mrs. W. H. Monogan, Margaret Sweeney, Mortimer Howard, Evelyn Knorzer, James Cosgrove, Mrs. John Fay, Margaret Hogan and Peter Radican.

At the North Congregational Church in New Bedford, Mass., on November 10, the twenty-third organ recital of the American Guild of Organists (New England Chapter) was given. The program was played by Harris S. Shaw, of Boston; Edwin Wilde, of Providence, and Robert Allen, of New Bedford.

The musical department of the Racine Woman's Club was launched at the last meeting of the society, when a splendid Schumann-Schubert program was given. Participants were Mrs. John Holmes Dickson, Mrs. Joseph Dietrich, Mrs. Anna Peat-Fink, Lydia Koehler, Mrs. Lynda Jones Hubert, Margaret Becker and Florence Eaton.

The first of a series of recitals by individual members of The Cantaves Chorus, Philadelphia, May Porter, director, was given recently in the Assembly Room of Phillips Brooks School before a large and appreciative audience. Elizabeth C. Bonner, contralto, was the soloist, assisted by Dr. John B. Becker, tenor, and Ralph P. Lewars, pianist.

The Chamber Music Society of Detroit held its first meeting of the year on December 22. Vera Poppe, the English violoncellist, and Marion B. Wood, pianist, of Chicago, gave an interesting program of ensemble music, which included the Sonata, op. 6, Richard Strauss; Air, Bach; "Serenade Espagnole," Glazounow, and the Hungarian Rhapsodie, Popper.

A large crowd of music lovers in Kinston, Va., were recently treated to a most artistic musicale, those who took part being Mrs. Frances West Reinhardt, of Richmond, Va., soprano; Lucia Privett, of Wilson, violinist, and Mrs. Earl Whitaker, of Raleigh, pianist. A feature of the evening was the vocal offerings given by Mrs. Reinhardt.

The Y. M. C. A. of New Britain, Conn., recently organized its orchestra, to be conducted by L. W. Occupin, 'cellist, with the following members: Harry Burdick, pianist; William Rybeck, George Anderson, Herbert Anderson and J. Retz, violinists; Howard Banner, flute; Percy Daigle, clarinet, and Charles Banner and Harry Scheidler, cornetists.

The date for the Amherst-Smith Oratorio Concert has been set for December 17, in Northampton, Mass. The combined orchestras of Amherst and Smith Colleges will be supplemented by the Boston Festival Orchestra. The soloists for the occasion being Grace Bonner Williams, soprano; Mme. Nichols, contralto; William Wheeler, tenor, and William Flint, bass.

At a Salt Lake City musicale attended by about 300 guests Mary Kimball made her first appearance after two years spent in European study. Her soprano voice was heard in numbers by Rubinstein, Schumann, Duparc, Puccini and Alexandre Georg. She was assisted by Jennie Sands, who sang Schubert, Brahms, Mozart and other numbers, and by Mrs. Sybella Clayton Bassett, pianist.

The tenth annual meeting of the Eastern Educational Music Conference was held at Mount Holyoke College, Mount Holyoke, Mass., November 29. Delegates from practically all the Eastern colleges were present, including W. C. Hammond of Mount Holyoke, Prof. Hamilton of Wellesley, Prof. Louis of Tufts, Prof. Pratt of Hartford, Prof. Sleeper of Smith, Prof. Schmidt of Yale and Prof. Gow of Vassar.

Some of the advanced students of Saint Joseph's Academy, Greensburg, Pa., gave an interesting musicale on Saint Cecilia's eve, those taking part being Margaret Haloran, Ruth Binder, Nellie Harris, Rose Murphy, Marjorie Bowen, Marie Volk,

Adeline Fau, Marie Bender, Anna Marie Ryan, Claire Harrigan, Catherine Debarber, Margaret Lynn, Genevieve Redd, Elsa Ferner, Nellie McGarrie and Anna Mulgrew.

The 1763rd weekly program of the forces from Dana's Musical Institute, Warren, O., was presented on November 19. The D. M. I. Military Band, under the direction of Ross Hickernell, played in place of the Dana Orchestra, the soloists being from the student body. The composers represented on the program were Flotow, Brep-sant, Kuhne, Brounoff, Galkine, Kuhlau, Fuchs, Delibes, Wagner, Osborne, Meyerbeer, Lavalée and Verdi.

A recent students' recital at the Cincinnati Conservatory of Music yesterday afternoon was participated in by students drawn from the classes of Mrs. Ida Ulmer Jenner, Mrs. Kate Hawkins, Pier Adolfo Tirindelli, Frederic Shailer Evans, John A. Hoffmann, Bernard Sturm, Harold Morris and Lloyd Miller. Those taking part were Ruth Rosenberg, Margaret Closs, Herbert Silbersack, Norma Ritchey, Philip Dreifus, Alma Shively, Hattie Hentschel and Freda Sobernheim.

Samuel A. Baldwin, organist of the College of the City of New York, performed on Wednesday afternoon, December 3, works of Bach, von Weber, Tschai-kowsky, Oscar Wermann, Leon Boellmann and Harry Rowe Shelley. On Sunday afternoon, December 7, the program will include Bach's "Choral-Prelude," Buxtehude's Fugue in F Major, and a cycle of selections from various Wagnerian operas, "Tannhäuser," "Lohengrin," "Das Rheingold," "Die Walküre" and "Parsifal."

The Colorado State Teachers' Association began its thirty-ninth annual convention, which was held in Pueblo, Col., November 23 to 26, by dedicating the new Central High School to the accompaniment of an elaborate musical program. A chorus of three hundred voices sang selections from Gounod before a vast audience. The soloists were Charlotte Betts, soprano; Mrs. Frank G. Mirick, accompanist; Gladys Billodeaud, violinist; John C. Kendel, baritone, and director of the chorus. Miss Betts sang modern American songs.

Salt Lake City music lovers attached importance to a joint recital given November 6 at the Ladies' Literary Club by Edna Cohn, contralto, and Sybl Anderson, violinist. Miss Cohn has spent the greater part of the last year in Europe, where she studied under Alexander Heinemann, and Miss Anderson has spent the last six years studying in Europe, and playing and teaching in the East. A large audience gave evidence of appreciation of the excellent work not only of the principals but of their accompanist, Mrs. Judith Brines.

The Max Jacobs Quartet, consisting of Max Jacobs, first violin, Hans Meyer, second violin, William Eastes, viola, and James Liebling, 'cello, assisted by Ira Jacobs, pianist, will give its first subscription concert Sunday afternoon, December 7 at Carnegie Lyceum, New York. The program will consist of Mozart's Quartet in D. No. 21; Glazounow's "Novelettes," a new composition by Jan Brandts-Buys, "Romantische Serenade," op. 25, played for the first time in New York. Messrs. Max and Ira Jacobs will perform Vitali's "Ciaccona" for violin and piano.

In his organ recital at the Society for Ethical Culture, of New York, on November 30, Gottfried H. Federlein performed works of Grieg, Wagner, Saint-Saëns, Massenet, Guilman, James H. Rogers and J. Stuart Archer. In his recital at the same place, on December 7, Mr. Federlein will play two movements of Händel's Fourth Organ Concerto, parts of Widor's Fifth Symphony, and several shorter numbers, such as Schumann's "Träumerei," Guilman's "Marche Funèbre de Chant Seraphique," King Hall's "Canzona" and "A Marriage Souvenir" by Wolstenholme.

The Tonkünstler Society gave a concert on December 2 in Memorial Hall, Brooklyn, a feature being the singing of Grace Hornby, contralto, who artistically delivered Secchi's "Lungi dal caro bene." Other of Miss Hornby's numbers were Chadwick's "Danza," and Salter's "The Cry of Rachel." The balance of the program was instrumental, consisting of Beethoven's Sonata in F Minor, played by Nicolai Schner, Carl Goldmark's D Major Sonata for Violin and Piano, played by Mr. and Mrs. Carl H. Tollefsen, and Scharwenka's Quintet for piano, two violins, viola and 'cello, performed by Stella Seydell, Richard Arnold, August Roebelen, Herbert Borodkin and William Ebann.

“WHERE THEY ARE”

Changes and additions to this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

Individuals

Antosch, Albin.—Brooklyn, Dec. 28.
Austin, Florence.—New York (Columbia University), Dec. 18.
Bachaus, Wilhelm.—Boston, Dec. 6; New York, Dec. 7; Louisville, Dec. 11; Columbia, Dec. 12; Kansas City, Dec. 14; Emporia, Dec. 15; New Orleans, Dec. 18.
Barrère, George.—Æolian Hall, New York, Dec. 7; Brooklyn, Dec. 6; Hotel Ritz, New York, Dec. 7; Dobbs Ferry, N. Y., Dec. 11; Belasco Theatre, New York, Dec. 15.
Barstow, Vera.—Utica, Dec. 8; Buffalo, Dec. 10; Erie, Pa., Dec. 12; Greensburg, Pa., Dec. 15.
Bauer, Harold.—Brooklyn, Dec. 6; New York, Dec. 7; Wheeling, Dec. 9; Toledo, Dec. 10; Chicago, Dec. 12; Duluth, Dec. 15; St. Paul, Dec. 16; St. Louis, Dec. 19, 20; New York, Dec. 20, 23; Boston, Dec. 28.
Beddoe, Mabel.—Springfield, Mass., Dec. 30; Swarthmore, Pa., Jan. 24.
Bispham, David.—Fifth Ave. Theatre, New York, week of Dec. 1.
Blauvelt, Lillian.—Maine (Tour), Dec. 9 to 21.
Brandegge, Hildegard.—Boston, Dec. 10, 17; Winchester, Mass., Jan. 15; Amsterdam, N. Y., Jan. 22.
Brown, Albert Edmund.—Westfield, Mass., Dec. 9, 10.
Cadman, Charles Wakefield.—New York, Dec. 6 and 8; Bridgeport, Conn., Dec. 10; Springfield, Mass., Dec. 19; Grand Rapids, Mich., Dec. 20.
Caslova, Marie.—New York, Dec. 18, Æolian Hall, New York Recital.
Clément, Edmond.—Boston, Dec. 9.
Connell, Horatio.—New York, Dec. 7 and 14; Buffalo, Jan. 8; Philadelphia, Jan. 9, 10; Bryn Mawr, Pa., Jan. 17; Philadelphia, Jan. 22.
Dadmun, Royal.—New York, Dec. 6; Scarsdale, N. Y., Dec. 19 and 20.
David, Jessie.—Cambridge, Dec. 12.
Downing, Geo. H.—Springfield, Mass., Dec. 10; Boston, Dec. 21; Springfield, Mass., Dec. 30.
Dunham, Edna.—Carnegie Hall, New York, Dec. 12; Ridgewood, N. J., Dec. 19; Clarksburg, Va., Jan. 13; Carnegie Hall, N. Y., Jan. 24; New York, Feb. 22.
Egenieff, Franz.—Boston, Dec. 1; Æolian Hall, New York, Dec. 16; Utica, N. Y., Dec. 8; Buffalo, Dec. 10; Toronto, Can., Dec. 11; Erie, Pa., Dec. 12.
Eldridge, Alice.—Providence, R. I., Dec. 9.
Finnegan, John.—Hoboken, Dec. 7; on tour through Maine from Dec. 9 to 21.
Fox, Felix.—Worcester, Mass., Dec. 7; Springfield, Mass., Dec. 10.
Gebhard, Heinrich.—Boston, Dec. 8; Weston, Mass., Dec. 9.
Genovese, Nana.—Altoona, Pa., Dec. 15; St. Louis, Dec. 21.
Goodson, Katharine.—Cleveland, Dec. 12.
Griswold, Putnam.—Carnegie Hall, New York, Dec. 5.
Gurowsky, Sara.—New York, Dec. 6; Elizabeth, N. J., Dec. 7; New York, Dec. 11; Carnegie Hall, New York, Dec. 12; Paterson, N. J., Dec. 15; Scarsdale, N. Y., Dec. 19; Newark, N. J., Dec. 20.
Hackett, Arthur.—Quincy, Mass., Dec. 10.
Harris, George, Jr.—Calgary, Alberta, Dec. 8-13; Vancouver, B. C., Dec. 18.
Harrison, Beatrice.—Soloist Philharmonic, New York, Carnegie Hall, Dec. 12.
Henry, Harold.—Providence, R. I., Dec. 14; Boston, Dec. 15; New York, Dec. 16.
Hindermeyer, Harvey.—New York, Dec. 5; Fitchburg, Mass., Dec. 8; New Bedford, Mass., Dec. 10; Suffern, N. J., Dec. 11; Perth Amboy, N. J., Dec. 12; Philadelphia, Dec. 17; Mt. Kisco, N. Y., Dec. 19; New York, Dec. 24.
Hinkle, Florence.—Carnegie Hall, New York, Dec. 5.
Hinshaw, William.—Chicago, Dec. 7; Carnegie Hall, New York, Dec. 17; Handel and Haydn Society, Boston, Dec. 22; New York (Hippodrome), Dec. 28.
Hofmann, Josef.—Carnegie Hall, New York, Dec. 9.
Huntling, Oscar.—Westboro, Dec. 10; Salem, Mass., Dec. 21; Malden, Dec. 28; South Weymouth, Mass., Dec. 31.
Huss, Henry Holden.—New York, Æolian Hall, Dec. 10.
Huss, Hildegard H.—New York, Æolian Hall, Dec. 10.
Jacobs, Max.—New York, Dec. 7.
Kaiser, Marie.—Albany, N. Y., Dec. 8; New York Liederkreis, Dec. 9.
Kerns, Grace.—Providence, R. I., Dec. 18; Boston, Dec. 21; Worcester, Dec. 26.
Knight, Josephine.—Walpole, Mass., Dec. 12; Salem, Mass., Dec. 21.
Kubelik, Jan.—San Francisco, Dec. 7; Los Angeles, Dec. 9; San Diego, Dec. 11; San Francisco, Dec. 14; Sacramento, Dec. 29.
LaRoss, Earle.—Pennsburg, Dec. 11; Easton, Pa., Dec. 12; Belvidere, N. J., Dec. 18.

Leginska, Ethel.—New York, Æolian Hall, Dec. 11; New York (Plaza), Dec. 15.
MacMahan, Louise.—Mt. Vernon, Dec. 9.
Mannes, David and Clara.—New York, Dec. 14.
Melba, Mme.—San Francisco, Dec. 7; Los Angeles, Dec. 9; San Diego, Dec. 11; San Francisco, Dec. 14; Sacramento, Dec. 29.
Miller, Christine.—Holidaysburgh, Pa., Dec. 6; Lindsborg, Kan., Dec. 9; Topeka, Dec. 11; Pittsburgh, Dec. 19; Boston (Symphony Hall), Dec. 22; New York (Carnegie Hall), Dec. 26 and 27.
Nielsen, Alice.—Carnegie Hall, New York, Dec. 7.
O'Shea, John A.—Boston, Mass., Dec. 18.
Ormsby, Frank.—New York, Dec. 21.
Pagdin, Wm. H.—Boston, Dec. 21; Worcester, Dec. 26.
Parlow, Kathleen.—Boston, Dec. 6; New York, Dec. 7 and 8.
Possart, Cornelia Rider.—Washington, D. C., first two weeks in December.
Potter, Mildred.—Mt. Vernon, Dec. 9; Providence, R. I., Dec. 18.
Powell, Maud.—Minneapolis, Dec. 15.
Rappold, Mme.—Worcester, Mass., Dec. 7; Portland, Me., Dec. 8; Providence, R. I., Dec. 9; Springfield, Mass., Dec. 10.
Reardon, George Warren.—New York City, Dec. 16.
Riheladoffer, Grace Hall.—Houston, Tex., Dec. 7; Columbia, Miss., Dec. 8; University, Ala., Dec. 10; Atlanta, Ga., Dec. 12; Jackson, Ga., Dec. 15; Moultrie, Ga., Dec. 16; Waycross, Ga., Dec. 17; Bartow, Fla., Dec. 18; Plant City, Fla., Dec. 19.
Salmon, Bessie Talbot.—Portland, Me., Dec. 9; Lewiston, Me., Dec. 10; Bangor, Me., Dec. 11.
Seagle, Oscar.—Aurora, N. Y., Dec. 6.
Seydel, Irma.—St. Louis, Dec. 6.
Simmons, William.—Staten Island, Dec. 7; Westwood, N. J., Dec. 12; Jamaica, N. Y., Dec. 17; New York City, Dec. 21; New York City, Jan. 1; Brooklyn, N. Y., Feb. 19.
Smith, Ethelynde.—Exeter, N. H., Jan. 6.
Sorrentino, Umberto.—Altoona, Pa., Dec. 15; St. Louis, Mo., Dec. 21; Cleveland, Dec. 28; Springfield, Jan. 5.
Sundelius, Mme. Marie.—Bridgeport, Conn., Dec. 10; Boston, Dec. 17; Springfield, Mass., Dec. 30; New York (Æolian Hall), Feb. 3.
Teyte, Maggie.—Washington, D. C., Dec. 9; Norfolk, Va., Dec. 10; New York (New York Symphony Society), Dec. 12 and 14; New York, Dec. 14 (evening); Boston, Dec. 18, Chicago Opera Co., in "Mignon," Dec. 20.
Thompson, Edith.—Portland, Me., Dec. 8.
Thornburgh, Myrtle.—Newark, N. J., Dec. 21.
Tollefsen, Mr. and Mrs. Carl H.—New York, Dec. 7; Brooklyn, Dec. 9 and 14.
Trnka, Alois.—Ridgewood, N. J., Dec. 9; New York, Dec. 19; Æolian Hall, New York, Dec. 21.
Van Vliet, Cornelius.—Minneapolis, Dec. 19.
Werrenrath, Reinold.—Alliance, O., Dec. 8; Chicago, Dec. 11; Cleveland, Dec. 13; Boston, Dec. 18 and 19.
Wheeler, William.—Staten Island (Woman's Club), Dec. 3; Boston (Cecilia Soc.), Dec. 18; Syracuse, N. Y., Dec. 29.
Williams, Evan.—Hartford, Conn., Dec. 8; Easton, Pa., Dec. 9.
Williams, Grace Bonner.—Haverhill, Mass., Dec. 10; Northampton, Mass., Dec. 17.
Witherspoon, Herbert.—Worcester, Mass., Dec. 7; Portland, Me., Dec. 8; Providence, R. I., Dec. 9; Springfield, Mass., Dec. 10.

Orchestras, Quartets, Chorus, Etc.

Adamowski Trio.—Schenectady, N. Y., Jan. 12; Syracuse, N. Y., Jan. 13.
Boston Symphony Orchestra.—New York, Dec. 6; Brooklyn Academy of Music, Dec. 5 (Fritz Kreisler, soloist).
Brooklyn Oratorio Society.—Brooklyn Institute of Arts and Sciences (Verdi Anniversary), Dec. 18.
Chicago String Quartet.—Chicago, Dec. 18.
Chicago Symphony Orchestra.—Chicago, Dec. 6, 12, 13, 19, 20.
Cincinnati Symphony Orchestra.—Dec. 5 (Dr. Kunwald, soloist); Columbus, O., Dec. 9.
Flonzaley Quartet.—Brooklyn, Dec. 7; Wheeling, Dec. 9; Rochester, Dec. 11; Syracuse, Dec. 12; Williamstown, Dec. 13.
Gamble Concert Party.—Amherst, Mass., Dec. 6; Beaver Falls, Pa., Dec. 9; Dunbar, Pa., Dec. 11; Cleveland, Dec. 14; Painesville, O., Dec. 17; Cambridge Springs, Pa., Dec. 18; Franklin, Pa., Dec. 19; Sharon, Pa., Dec. 29.
Handel and Haydn Society.—Boston, Dec. 21, 22.
Jacobs Quartet, Max.—New York (Carnegie Lyceum), Dec. 7.
Kneisel Quartet.—New York, Dec. 7 and 9; Brooklyn, Dec. 11; Tarrytown, Dec. 12; New York, Dec. 14.
Longy New York Modern Chamber Music Society.—Æolian Hall, New York, Dec. 6.
Manhattan Ladies' Quartet.—New York, Dec. 7 and 14.
Minneapolis Symphony Orchestra.—Minneapolis, Dec. 7, 18.
Mozart Society.—Hotel Astor, New York, Dec. 6.
Musical Art Society.—Carnegie Hall, Dec. 16.
New York Philharmonic Orchestra.—Carnegie Hall, New York, Dec. 7, 11 and 12;

Brooklyn, Dec. 14; Carnegie Hall, New York, Dec. 18, 19; Madison Square Garden, New York, Dec. 21.
New York Symphony Orchestra.—Dec. 7, 12, 14; Brooklyn Institute of Arts and Sciences, Dec. 6.
Oratorio Society of New York.—Carnegie Hall, New York, Dec. 26, 27.
Philadelphia Orchestra.—Pittsburgh, Dec. 8; Ann Arbor, Mich., Dec. 9; Detroit, Dec. 10; Akron, O., Dec. 11; Cleveland, Dec. 12; Oberlin, O., Dec. 13; Scranton, Dec. 15; Washington, Dec. 16; Philadelphia, Dec. 31.
Philharmonic Trio.—Brooklyn Institute of Arts and Sciences, Dec. 13.
Rubinstein Club.—Waldorf-Astoria, New York, Dec. 9 and 20.
St. Paul Symphony Orchestra.—St. Paul, Dec. 7, 14, 16, 21, 28, 31.
Steinert, Albert M. (Series of Concerts).—Worcester, Mass., Dec. 7; Portland, Me. (Monday evenings), Dec. 8; Providence, R. I. (Tuesday evenings), Dec. 9; Springfield, Mass. (Wednesday evenings), Dec. 10.
Tollefsen Trio.—Boston, Dec. 6; Brooklyn, Dec. 14.
Young People's Symphony.—Carnegie Hall, New York, Dec. 20.
Zoeliner Quartet.—Dubuque, Ia., Dec. 7 and 8; Sinsinawa, Wis., Dec. 9; Davenport, Ia., Dec. 10; Streator, Ill., Dec. 12; Chicago, Dec. 15; Buffalo, N. Y., Dec. 19.

MME. BERIZA, NEW BOSTON OPERA STAR ALSO FINE PIANIST



Mme. Margherita Beriza, the New Soprano of the Boston Opera Company

BOSTON, Dec. 1.—One of the artists whose appearance at the Boston Opera House this season will be awaited with much interest is Margherita Beriza, the soprano, who is this season paying her first visit to America. Mme. Beriza is young in years but has had a wide experience and has sung in many rôles in important opera houses in Europe.

She made her début at the Opéra Comique, Paris, and was an immediate success. Her repertoire includes "Tosca," "Cavalleria Rusticana," "Werther," "Bohème," "Pagliacci," "Navarraise," "Mignon," "Madama Butterfly," "Louise" and other operas. She has appeared with noteworthy success at the Théâtre de la Monnaie, Brussels; the Théâtre Royal at Ghent, Belgium, and has also sung in opera houses in Lyons, Marseilles, Nice and Monte Carlo.

Not only is Mme. Beriza an excellent artist on the operatic stage, but she has also obtained honors as a concert pianist. She won her first prize in pianoforte at the Paris Conservatory and appeared at recitals in the French capital with conspicuous success.

Joseph Bonnett, composer and organist of St. Eustache Church in Paris, has recently dedicated a group of compositions to prominent organists of France and America. The names of the Americans thus honored are Samuel Baldwin, of the College of the City of New York; Edwin Arthur Craft, of Trinity Cathedral, Cleveland, Ohio; William C. Carl, head of the Guilman Organ School, New York, and Joseph Clair Beebe, organist of the First Presbyterian Church of Auburn, N. Y.

CLEVELAND IMPRESSED BY CINCINNATI ORCHESTRA

Personality of Conductor Kunwald Strongly Felt—Heard as Pianist in Handel's Concerto Grosso

CLEVELAND, Nov. 30.—The Cincinnati Orchestra, Dr. Ernst Kunwald, director, gave the second concert of the Cleveland symphony series on Tuesday last, achieving a notable success. The performance of Handel's Concerto Grosso for strings, with Kunwald at the piano, playing the *basso continuo*, has been the talk of the town among music lovers all the week. It was a brilliant triumph on the part of the director, who, with scanty gesture, but by sheer force of his electric personality seemed to carry the orchestra with him, without undue predominance of the piano part. It was also a wonderful revelation of the power of Handel's stately and massive themes.

The other numbers on the program, a Mozart symphony, the Wagner Bacchanale from "Tannhäuser," Liszt's Second Rhapsody and two Roumanian Rhapsodies by Enesco, though superbly given, seemed to pale before the splendor of the Handel performance. The Roumanian music, bucolic and suggestive of upland pastures, scored largely for wind instruments, exhibited the great improvement in those choirs. The whole personnel of the orchestra, in fact, seems stronger than ever before: the strings are improved, woodwinds sweetened, and brasses smoothed to a perfection rarely surpassed by any of the great orchestras which appear in rapid succession before the same audience, in the Cleveland symphony course.

A concert given by Hungarian performers, mainly of Hungarian music, and before an audience largely composed of Hungarians, would hardly be possible in many other cities than Cleveland, which has an enormous Hungarian population. On Sunday evening last, Dr. Halasz, baritone; Helen Ware, violinist, with the assistance of the distinguished pianist, Yolande Méro, gave a thrilling program of this temperamental music, received in the same spirit by its enthusiastic listeners. The same program was repeated in Lorain, O.

ALICE BRADLEY.

TWO ROCHESTER CONCERTS

Mrs. Goetz Kellner and Guernsey Curtis Present Programs of Interest

ROCHESTER, N. Y., Nov. 24.—Mrs. Margaret Goetz Kellner, assisted by Mrs. Eva Oncken Von Knorring, presented an admirably selected program of German *lieder* and English songs at the Genesee Valley Club last Monday evening. The double national character of the songs brought out the richness of her well-trained soprano voice. Mrs. Kellner scored decisively in Arthur Farwell's "A Ruined Garden," the dramatic strength of the piece being emphasized in the fullest measure by her. Mary Harrison accompanied Mrs. Kellner most sympathetically. Mrs. Von Knorring, pianist, played two groups: The D Major Concerto by Friedemann Bach-Stradal, and a group of five pieces by Sibelius and Palmgren.

On Tuesday Guernsey Curtis gave his second recital of the season. The chief numbers of the program were Trio in D Minor, op. 49; Mendelssohn's "Love Epitome," a cycle of songs, sung by Mrs. Marie Dax Parmlee, with Mrs. Garner at the piano; Prelude and Fugue in B Flat, Bach, and Etude, op. 10, No. 12, Chopin, by Mary Louise Connolly; Recitative and Aria, "My Heart Is Weary" (Nadeschda), A. Goring Thomas, sung by Mr. Guernsey Curtis.

I. B.

Tollefsens Win Praise in Scandinavian Concerts

Mme. Schnabel-Tollefsen, the Scandinavian pianist, met with much success in her concert in Hoboken, November 23, with the Swedish Symphony Orchestra, in her rendition of Grieg's Concerto in A Minor. Mme. Tollefsen had appeared several times previous to this with the above organization, and on each occasion she won high honors. On January 22, she plays Dvorak's Quintet, op. 81, in Brooklyn with the Kneisel Quartet. In the concert in the Bethel Ship Norwegian Methodist Episcopal Church in Brooklyn November 27, Carl Tollefsen, violinist, offered Halvorsen's "Old Melody," Kreisler's "Love's Sorrow," Chiostris' "Dance Espagnole" and Wienawski's "Souvenir de Moscow," all of which were so well received, that he was forced to respond with several encores, namely, Kreisler's "Liebesfreud" and "Berceuse Slave" by Mlynarski.

Reinhold von Warlich, the Russian baritone, will give a recital in London before sailing for America.

FLONZALEYS BEGIN NEW YORK SEASON

**Emmanuel Moor's Suite for Violin
and 'Cello Novelty of Superbly
Played Concert**

No chamber music organization in the country surpasses the Flonzaley Quartet to-day in artistic excellence or in popularity. It boasts a following upon which any musical body of much longer existence would rightly pride itself and had its members been playing together for a score of years they could not have attained a more superbly balanced ensemble, a greater degree of artistic sympathy and understanding, or a more perfect *esprit de corps*. Æolian Hall was crowded to its capacity by a brilliant audience when the Quartet gave its first New York concert of the season last Monday night, and the artists were accorded a royal reception.

Their program offered Schubert's D Minor Quartet, Haydn's in D Major, op. 64, and a Suite of three movements for violin and 'cello by the Hungarian composer, Emmanuel Moor. The performance of these works was in every case of unsurpassable beauty. To a technical finish so perfect that it eludes notice, to continence of style, to microscopic refinements of shading, and to a due sense of the formal element in everything they play the Flonzaleys add a wholesome warmth and poetic grasp that pedantic lovers of chamber music often affect to despise but which in reality is as essential to a quartet as to an orchestra. All of these qualities pervaded the marvelous Schubert and the delightful Haydn works at every moment. If any criticism could be made of the interpretation of the former it would refer to the somewhat rapid tempo at which the first part of the heavenly variations on "Death and the Maiden" were taken.

The Moor work, which Mr. Pochon and Archambeau played in magnificent fashion, has two merits. It is short and, considering that the composer had but two instruments at his disposal, there is a commendable fullness of harmonic color. Otherwise it is an amorphous affair with little definiteness of purpose and less saliency of musical ideas. It is not avowedly in the old style nor is it perceptibly modern, though it has moments that whisper faintly of Bach and Brahms. Altogether it is futile, without distinctiveness, individuality or any special trait of pure beauty. H. F. P.

CONCERTS IN MUNICH

**Two Verdi Celebrations—Edyth Walker
and Julia Culp, Recitalists**

MUNICH, Nov. 9.—There are still two important Verdi festivals to be chronicled. At the first, the great "Requiem" was produced on All Saints Day under Bruno Walker's direction. The singing of Mes. Cahier and Bosetti and Messrs. Bender and Erl was admirable. The second celebration introduced us to the remarkable Italian conductor, Carlo Gallone in a program of operatic excerpts that was applauded from start to finish.

It is possible to mention only a few of the numerous successful concerts, of international interest, given recently. Edyth Walker sang in the Royal Odeon on November 4, with sensational success. Then on the 7th of the month there was given the single concert by Julia Culp, who sang six compositions by Erich Wolf who died in America in March of this year. She con-

LAST PHOTOGRAPH OF MME. MARCHESI



The Accompanying Picture of the Late Mme. Mathilde Marchesi Was Taken at the Home in London of Her Daughter, Blanche Marchesi. Standing Beside Mme. Marchesi Is One of Her Pupils, Louise Rieger, of the Boston Opera Company

BOSTON, Nov. 29.—The accompanying photograph of Mme. Mathilde Marchesi, who recently died in London, is said to be the last taken of this truly wonderful teacher of singing. The picture shows her at the home of her daughter, Mme. Blanche Marchesi, of London, and standing beside

her is one of her pupils, Mme. Louise Rieger, a soprano, making her first appearances this season with the Boston Opera Company.

"Mme. Marchesi was a truly lovable old lady and took a motherly interest in all her pupils," said Mme. Rieger to a MUSICAL AMERICA representative. W. H. L.

veyed with her splendid voice and dramatic interpretations the eminent worth of the compositions.

Among distinguished pianists we have heard Frederic Lamond (Beethoven) and Edouard Risler (Chopin), and among the violinists Bronislaw Huberman and Franz von Vecsey.

The young composer, Hermann W. von Waltershausen, a pupil of Thuille, has achieved great success in the last year with his opera, "Oberst Chabert," in Germany and Austria. It will also be produced in Chicago probably in the next season. The composer has now made his debut in Munich as a writer of ballads for solo voice with orchestral accompaniment and with recognized success. Mme. Louise Perard-Petzel the famous singer, of the

Royal Munich Opera, sang four of his ballads, and the talented young conductor, Frank von Hoesslin, led the orchestra. These compositions are very difficult, but, when the obstacles are overcome, have unexpected effects and a special harmonic charm. Waltershausen is certainly a musician of whom we may expect great things. T. O. S.

MILWAUKEE LOSES CAMPANINI OPERA

**Audience at Opening Too Small
to Warrant Season without
Guarantee**

MILWAUKEE, Dec. 1.—The Milwaukee opera season was opened Friday night by the performance of Ponchielli's "La Gioconda," by the Chicago Grand Opera Company, with Titta Ruffo, Carolina White and Aristodemo Giorgini, in the main hall of the Auditorium. Rosini Galli and her ballet in the "Dance of the Hours" were another important factor. Virtually every seat in the gallery was occupied and a few sections of the balcony were filled, while a goodly portion of the boxes were taken. In the arena there were numerous vacant chairs in the half nearest the stage.

As the Chicago company failed to secure the desired guarantee, because the Alhambra Theater was unavailable as a result of the determination of the Saxe Brothers to make the engagement of the Canadian National Grand Opera Company their only operatic venture of the season, the original plans for a series of opera here were to be abandoned unless the interest manifested at Friday night's performance demanded future appearances. After Friday night's opera Business Manager Ulrich replied emphatically to queries as to possible additional engagements that "La Gioconda" would be the last opera given in Milwaukee by his company for some time.

There were nearly 3,000 music lovers in the big hall, most of whom had their first opportunity to hear the famous baritone Ruffo, in his initial Milwaukee appearance. Artistically, the performance was only partially successful, due to the physical handicap of the poor acoustics of the Auditorium's main hall.

Titta Ruffo's singing proved a source of pleasure despite all obstacles, his remarkable voice penetrating to the farthestmost ends of the vast hall with apparent ease. His impersonation of Barnaba was keenly enjoyable throughout. It was not, however, "Titta Ruffo night," according to local critics who witnessed the performance. Ruffo's first entrance was the signal for no outburst of enthusiasm, and he kindled none as the opera progressed. Not that he lacked for conclusive evidence of due appreciation, but so far as the popular temper was indicated, Carolina White, in the title rôle, and Aristodemo Giorgini, as Enzo, were stars of equal magnitude in the galaxy.

Giuseppe Sturani replaced Cleofonte Campanini at the conductor's desk. Julia Claussen, the Stockholm contralto, was unable to appear, but the American Beatrice Wheeler filled the requirements most acceptably. Carolina White's splendid soprano was never heard here to better advantage than in this opera. Signor Giorgini did consistently good work throughout. Ruby Heyl and Gustave Huberdeau were also effective. M. N. S.

"Parsifal" will be given at nearly fifty opera houses in Germany after January 1.

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